

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2582.

SATURDAY, APRIL 21, 1877.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

TENDERS FOR BOOKS.

WANTED, by the Controller of H.M. Stationery Office, TENDERS for the supply of Books bound in cloth for use in the Libraries on board Her Majesty's Ships.

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H.M. Stationery Office, Princes-street, Storey's-gate,
Westminster, 5th April, 1877.

BRITISH ASSOCIATION for the ADVANCEMENT OF SCIENCE.—21, Albemarle-street, W.—The NEXT ANNUAL GENERAL MEETING will be held at PLYMOUTH, commencing on WEDNESDAY, August 15.

President-Elect.

Prof. ALLEN THOMSON, M.D. LL.D. F.R.S. F.R.S.E.

NOTICE to CONTRIBUTORS of MEMOIRS.—Authors are reminded that, under an arrangement dating from 1871, the acceptance of Memoirs, and the days on which they are to be received, as far as possible, are determined by the Committee for the Advancement before the beginning of the Meeting. It has therefore become necessary, in order to give an opportunity to the Committees of doing justice to the several Communications that each Author should prepare an Abstract of his Memoir, or a lengthened summary of it, in the publication immediately preceding the Association, and that he should send it, together with the original Memoir, by book-post, on or before August 1, addressed thus:—“General Secretary, British Association, 21, Albemarle-street, London, W.” For Section..... If it should be inconvenient to the Author that his Paper should be read on any particular day, he is requested to send his intimation thereto to the Secretaries in a separate note.

G. GRIFFITH, M.A., Assistant-General Secretary, Harrow.

ROYAL INSTITUTION of GREAT BRITAIN, ALBEMARLE-STREET, PICCADILLY, W.

The Rev. A. H. SAYCE, M.A., will THIS DAY (SATURDAY, April 21, at Three o'clock, begin a Course of Three Lectures ‘On BABYLONIAN LITERATURE.’ Subscription to this Course, Half-Guinea; to all the Courses in the Season, Two Guineas.

FRIDAY, April 27, 8 P.M., Dr. JOHN RAE, M.R.I., ‘ON ARCTIC LIFE,’ 9 P.M., instead of Lieut.-Gen. Richard Strachey, whose discourse on the Physical Causes of Indian Famine postponed till May 15.

ROYAL SOCIETY of LITERATURE.—The GENERAL ANNIVERSARY MEETING of the SOCIETY, for the Election of the President, Vice-Presidents, Council, and Officers for the ensuing Year, and for other Business, will be held on WEDNESDAY, the 23rd Inst., at the Society’s House, 4, St. Martin’s-place, Portland-squares. The Chair will be taken at half-past Four o’clock precisely.

W. S. W. VAUX, Secretary.

ROYAL LITERARY FUND.—The EIGHTY-EIGHTH ANNIVERSARY DINNER of the Corporation will take place at Willis’s Rooms, on WEDNESDAY, May 9th.

The EARL of DERBY, President of the Corporation, in the Chair. The Stewards will be announced in future Advertisements.

10, John-street, Adelphi, W.C. OCTAVIAN BLEWITT, Sec.

ARTISTS’ GENERAL BENEVOLENT INSTITUTION, for the Relief of Distressed Artists, their Widows and Orphans.

The ANNIVERSARY DINNER will take place in Willis’s Rooms, on SATURDAY, May 13th, at Six o’clock.

Sir WILLIAM VERNON HARCOURT, Q.C. M.P., in the Chair.

Donations will be received and thankfully acknowledged by—

JOHN EVERETT MILLAIS, R.A., Honorary Secretary.

PHILIP CHARLES HARDWICK, Treasurer.

F. LAMBE PRICE, Secretary, 24, Old Bond street, W.

Dinner Tickets, including Wines, One Guinea.

ART-UNION of LONDON.—The ANNUAL GENERAL MEETING, to receive the Council’s Report and to distribute the amount subscribed for the purchase of Works of Art, will be held at Willis’s Rooms, King-street, St. James’s, on TUESDAY, MAY 1st, at 11, for a short time after Eight. Right Hon. Mr. HUGHTON, D.C.L., President, in the chair. The receipt for the current year will procure admission for members and friends.

LEWIS POOCOCK, EDWARD E. ANTROBUS, J. Ron. Secs.

No. 444, West Strand, April 20, 1877.

ROYAL MANCHESTER INSTITUTION.

FIFTY-SEVENTH EXHIBITION of MODERN WORKS of ART.

This Exhibition will be OPENED early in the Month of SEPTEMBER, NEXT, and will close on SATURDAY, the 2d, December.

Works of Art, &c., to arrive not later than the 10th of August. Artists’ Circulars, with full particulars, may be obtained on application to EDWIN W. MARSHALL, Assistant-Secretary, 3, Barton-arcade, Manchester.

DUNDEE FINE-ART EXHIBITION.

Chairman of Committee—WILLIAM ROBERTSON, Esq., Provost.

An EXHIBITION of PAINTINGS, SCULPTURE, and ART MANUFACTURE will be held in the Albert Institute, Dundee, from 15, October, 1877, to 2d November, 1877.

All Works of Art, &c., to be delivered at the Albert Institute, between the 2d AUGUST and the 6th SEPTEMBER.

Exhibiting Exhibitors are requested to communicate with the Hon. Secretary, JOHN MACLAUCHLAN, Albert Institute, Dundee.

ART MASTER.—A MASTER will be REQUIRED for the BRIDPORT SCHOOL of ART next AUGUST. Salary, £100., and Share of Grant (about £60.), for Two Days and a Third Evening, a Week.—Apply to the Hon. Secretary, REV. R. L. CARPENTER, Bridport.

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WILL CLOSE THE END OF APRIL.
SOCIETY of LADY ARTISTS.—EXHIBITION of PAINTING NOW OPEN.—Gallery, 48, Great Marlborough-street. Admission, 1s.; Catalogue, 6d.

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MEMORIAL to the late JOHN OXFORD.—At a Preliminary Meeting of the Friends and Admirers of the late JOHN OXFORD, held at the Queen’s Theatre, on Wednesday, the 28th of March, it was resolved,

1. That a Circular should be issued suggesting that a Memorial, in the form of a Bust or other Commemorative piece of Sculpture, or Medallion, or some other appropriate object, be erected, in order to manifest the esteem and affection in which he was held.

2. That a Subscription should be at once opened with the view of carrying out that object.

The following Gentlemen have already consented to act on the Committee:

S. Bancroft.	A. Kelly, M.A.
F. B. Chatterton.	Frank A. Marshall.
J. B. Davison.	John Murphy.
W. E. Deneke.	John Parker.
C. L. Ernster.	Arthur Swanborough.
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Subscriptions may be sent to the Honorary Treasurer or Secretary, or to any Member of the Committee.

UNIVERSITY COLLEGE, LONDON.

HOLLIER SCHOLARSHIPS in GREEK and in HEBREW.

One of these SCHOLARSHIPS may be awarded for Greek and another for Hebrew in the present Session. They are tenable for One Year only, and their present value is about £60. each.

The NEXT EXAMINATION for the Scholarship in Hebrew will be held in the College on the 2d of July, and for that the Scholarship in Greek on the two following days.

Notes in writing of intention to compete, with Certificates of age and good conduct, must be sent to the SECRETARY on or before June 16th. Topics of the Regulations relating to the Scholarships may be obtained at the Office of the College. TALFOULD ELY, M.A., Secretary.

KING’S COLLEGE, LONDON.—THE SCHOOL.

—NEW PUPILS will be admitted on TUESDAY, May 1. There are Four Divisions:

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MISS MARY LEECH’S MORNING SCHOOL for YOUNG LADIES will RE-OPEN on MONDAY, April 16th, at 14, Radnor-place, Hyde Park, W.

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BOYS’ EDUCATION in GERMANY.—TWO VACANCIES at Dr. DUKE’s Marburg, near Frankfurt-on-Main, who receives a limited number of pupils. References, Mr. HILLMAN, Middlesex-on-Tees; Very Rev. Principal TULLOCK, St. Andrews, N.B.

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THE QUARTERLY REVIEW, No. 236, is published THIS DAY.

Contents.

- I. MR. ELWYN'S POPE. *Contents.*
- II. POLITICAL BIOGRAPHIES.
- III. THE KITCHEN and the CELLAR.
- IV. ENGLISH THOUGHT in the EIGHTEENTH CENTURY. V. GEORGE SAND.
- VI. MR. WALLACE'S RUSSIA.
- VII. HARRIET MARTINEAU'S AUTOBIOGRAPHY.
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 - III. CHARLES KINGSLY.
 - IV. SLAVERY in AFRICA.
 - V. LORD MACAULAY as an HISTORIAN.
 - VI. THE FACTORY and WORKSHOP ACTS.
 - VII. RUSSIA.
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THE DAILY EXPRESS.—The New Daily Newspaper, on Church of England Principles and Independent Politics, will commence issue TUESDAY, the 1st of May, at their New Offices, Strand.

Intending Subscribers who have not yet sent in their Names are requested to do so at once.

Subscriptions which can still be received, and will be attended to according to priority; but further Allotments will only be made as Capital may be required.

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The Articles are those contributed to the *Economist* on the Silver Standard, in the year before last year by Mr. Baghot, and are now reprinted, with a Preface, written by himself shortly before his death, in view of this publication. Published at the Office of the *Economist*, 340, Strand, London, W.C.

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Bryan Waller Procter was born November 21st, 1787, just three months earlier than Byron. His parents had come up from the country to settle in London, but whether the poet was born there, like so many of his great kindred, seems not to be distinctly stated. After the fashion of the time, the little creature was soon thrown upon the resources of his own character. At four years old he was sent to a day-school, led by the servant's hand, and already at five years, according to his own belief, he was trusted to the tender mercies of a boarding-school at Finchley. With

the habitual tendency of a very old man, he lingers longest and most minutely over these infantile memories. His profession of childhood is modest enough:—

"Nothing particularly marked my childhood. I was found to be much as boys usually are. Nothing distinguished me from others of the same age. It seemed my destiny to float along from the cradle to the grave on the happy stream of mediocrity. My tastes, even as I recollect, were common enough. My senses were, indeed, attracted by the scent of the violet, the April grass and flowers; I heard music in the winds and running river; otherwise I marched quietly onwards in the great crowd of human life, with my undiscovered destiny before me. I had few friends and no flatterers; no father or aunt ever deluded my imagination that the seeds of genius were lurking in me."

Before his fifth year had passed, however, the still childish current was troubled by one of those strange emotions incident to persons of subtle and delicate organization. A young lady was much in the child's company, a sweet and lovely person, and he became, to use his own phrase, "enamoured of her." He declares that his love "had the fire of passion, but not the clay which drags it downwards." For some time this singular passion continued, and its close is best described in the poet's own pathetic language:—

"The last time I ever saw her was (as well as I can recollect) in October, or late in September [1793]. I was told that Miss R—— was ill, was very ill, and that perhaps I might not see her again. Death I could not, of course, comprehend; but I understood perfectly what was a perpetual absence from my pretty friend. Whether I wept or raved, or how it was, I know not; but I was taken to visit her. It was a cold day, and the red and brown leaves were plentiful on the trees, and it was afternoon when we arrived at an old-fashioned country-house (something better than a farm-house), which stood at some distance from the high road. The sun was near his setting; but the whole of the wide west was illuminated, and threw scarlet and crimson colours on the windows, over which hung a cloud of vine-stalks and changing leaves, that dropped by scores on every summons of the blast. She was sitting (as I entered) in a large arm-chair, covered with white, like a faded Flora, and was looking at the sun; but she turned her bright and gentle looks on me, and the pink bloom dimpled on her cheek as she smiled and bade me welcome."

He wrote no more. Even after seventy years, the sequel was too sorrowful to be related. The description of life in the Finchley school is given in the minute manner that Charles Lamb delighted in, and in the same prim spirit of humour. The figure which most stod out in the old man's memory was a M. Molière, "our instructor in French," an elderly gentleman, in a sad-coloured coat, full of kindly eccentricities and uncomplaining cheerfulness. Procter must have spent nearly eight years at Finchley, for it was not until 1800, in his thirteenth or fourteenth year, that he went to Harrow. In spite of what he alleges of the commonplace in his own character, he seems to have been a sensitive and excitable child. The year before he left Finchley he became more and more persuaded that the raven in his father's garden played the spy upon him, and at last he tried to kill it, but without success. His brain appears to have been disturbed in many ways, and he first found repose where imaginative children often find it, in books. A servant-girl was the means of opening to him the fairy-

land of literature. Alice W——, a maid in his uncle's family, and gifted with an intellect of unusual superiority, had cultivated it in the direction of the imagination. She was familiar with all the works of Richardson and Fielding, and many of the poets, but her enthusiasm for Shakespeare amounted to worship. To Procter she would repeat whole scenes with an emphasis and fervour which imprinted them on the memory. So fired was he by her ardour, that he exclaimed,—"I will buy a Shakespeare with the first money I get." —"And you cannot do better," she replied. He did so, and entered into a new world of wonder. Thus a second time, and in a wholly exceptional manner, the development of this poet's nature was stimulated by a young woman of no prominent position. Among his associates at Harrow were Peel and Byron. The latter he disliked, and it was not until more than twenty years later that they renewed acquaintance and commenced a friendship. Robert Peel undertook, on one occasion, to write Procter's imposition of Latin verse for the sum of half-a-crown, but whether the future financier was ever paid was more than the poet would allow himself to assert. He remained four years at Harrow, and the question was then raised whether he should proceed to Oxford. An appeal made by a friend to the characteristic parsimony of the elder Mr. Procter, determined this in the negative, and the boy was sent to Calne, in Wiltshire, where he was articled to Mr. Atherton, a solicitor. Of this gentleman Procter speaks with respect and esteem. His appearance was not prepossessing, but he was found to be a person of great cultivation and sterling worth, and he contrived to retain the respect of his clerk at an age when imaginative youths are peculiarly liable to give the reins to personal criticism. Instead of reading much law, however, Procter read the English poets, from Chaucer to Burns, and this absorbing study had its usual results, the desire and the attempt to excel in original verse. "I did not succeed eminently," he says, "yet I did not altogether fail." The first outcome of the faculty which was in any sense public, took the form of a valentine sent to the young lady of the house adjoining Mr. Atherton's in Calne, and Procter managed so to pose himself that he witnessed her surprise and delight in receiving it. In 1807 he returned to London, being twenty years of age; and with this date the fragment of autobiography closes.

It is a singular circumstance that from 1807 to 1815, that is to say during the period of early manhood usually most full of incident and most rapid in development, we lose sight of Procter almost entirely. There remains no chronicle of these eight important years. It is believed, however, that they were occupied on the outskirts of literature, while still nominally engaged in the study of the law. He became associated with certain literary men, who inspired him with no great respect for their profession; with the great names that were beginning to adorn that profession he was as yet unacquainted. In 1816 his father died, and the poet, exaggerating, perhaps, the elasticity of the property he suddenly inherited, launched into some amiable extravagances. He took a house in Brunswick Square, kept a huter, and, by way of finishing his education as a buck, had boxing

lessons from Cribb, the fashionable pugilist of the moment. This efflorescence of fine living, curiously enough, was coincident with his first serious adoption of a literary career. His expenditure encouraged him to exercise hospitality, and he delighted in welcoming men of letters to his house. In 1817 he met the writer who, of all others, influenced him most, Leigh Hunt, who was then residing at No. 8, York Buildings. A year later he was a familiar member of the group meeting at Hunt's house, and had formed the friendship of Lamb, Hazlitt, and Keats. The ambition and vitality of these men stimulated Procter to poetic production, and he began to study the Elizabethan dramatists. There resulted the composition of the beautiful idyllic studies which appeared in 1819, under the title of 'Dramatic Sketches,' and attracted immediate notice. This was Procter's *début*. 'Marcian Colonna' almost immediately followed, in 1820, and 'A Sicilian Story.' This sudden fecundity, following and preceding periods of absolute unproductiveness, cannot very easily be accounted for. In 1820 the strain on his income proved too great, and during a crisis, in which a legal partnership had to be dissolved, his means were so far diminished that he was forced to subsist for a while by his pen. The tragedy of 'Mirandola,' however, produced by Kemble at Covent Garden, had a great success, and brought in £300, which easily carried the fortunate spendthrift over his difficulty, and gave his finances time to right themselves. He never knew again what it was to be poor, but this temporary distress left upon his unselfish mind an impression of tender sympathy which led him, in after life, to many acts of generosity. In 1820 he greatly widened the circle of his acquaintance. His association with the newly-started *London Magazine* brought him into companionship with Cary, the translator of Dante, as well as with Hood, Reynolds, De Quincey, Hartley Coleridge, and the murderer, Wainwright. Some one took him in that same year to breakfast with Rogers, and he became a constant visitor there. It was in this way that he made the acquaintance of Moore, Campbell, Walter Scott, and, long afterwards, of Macaulay. S. T. Coleridge he had known since 1819, and he was presented by Coleridge, in 1822, to Wordsworth and Southey. In 1823 he formed an intimate acquaintance with Edward Irving. Of all these eminent persons he has left some notes of reminiscence, to which we shall presently return. This blossoming period was closed in 1823 by the publication of his fifth poetic volume, 'The Flood in Thessaly.'

As far as literature was concerned, his career, some seven years in extent, was now closed. It is true that nine years later he published the volume which of all his works has had the widest circulation, the 'English Songs'; but most of these were written during the period of intellectual activity which we have just considered, and the production of 'Mirandola' was the crowning triumph of his life. In 1824, after an engagement of three years, he married the daughter of Mrs. Basil Montagu, and went to live with his wife's parents. There was born, in 1825, Adelaide Anne Procter, their eldest child, herself to become a famous poetess. After this date, and for just half a century, Mr. Procter's life flowed on in uneventful ease, almost without a

history, and diversified only by the visits of his friends and small domestic events not very stirring to the outer world. In 1832 he wrote for Mr. Moxon a 'Life of Edmund Kean,' a work for the composition of which he was in some ways unsuited, and which added nothing to his reputation. The same year, however, saw the publication of his 'English Songs and Lyrics,' the volume which contains his most popular pieces, and the circulation of which, in America especially, was exceedingly wide. About 1828 Procter had given his special attention to art, and had begun to collect prints and drawings. This drew him in sympathy towards some of the great painters of the day. He had known Haydon well, and now he cultivated the friendship of Lawrence and Stothard, the last of whom Procter resembled in character no less closely than he resembled Sir Walter Scott in personal appearance. He was called to the Bar in 1831, and in 1832 he accepted the post of Metropolitan Commissioner of Lunacy. His existence was scarcely ruffled by a single event, until the premature death of Adelaide, in 1864. In 1861 he had resigned his office of Commissioner, and would have suffered from some access of poverty in consequence, had not a legacy from Mr. Kenyon provided against any such contingency. In middle life Procter had been the first to assert the supreme genius of Mr. Robert Browning, and in later years that poet was his attached friend and associate. Finally, the man who had lived with Keats and Lamb enjoyed the loving enthusiasm of Mr. Swinburne, thus taking hands, across seventy years, with two distant epochs in poetry. As late as 1866 he came before the public again with a 'Memoir of Charles Lamb,' a work of rare skill and grace as the writing of so old a man. He died at last, in his eighty-seventh year, on the 4th of October, 1874.

The notes which he has left on the great men that he knew in his youth, are desultory and not very full. In 1828, he began to make a collection of the kind, but it slipped from his attention. In his seventy-ninth year he commenced again, and this time with more success. The memoir of Lamb was the most important result of this labour, but the present volume contains many detached memories which are of great interest. The name of Shelley hardly occurs in the book, and Procter seems never to have met him. We have private authority, however, for saying that Procter was deeply interested in his career; and throughout the life of Shelley purchased each of his works as it was published, even obtaining the Pisa 'Adonais,' from Italy; 'Edipus Tyrannus' being the only exception. Of Keats, unfortunately, he has little to record:—

"I saw him only two or three times before his departure for Italy. I was introduced to him by Leigh Hunt, and found him very pleasant, and free from all affectation in manner and opinion. Indeed, it would be difficult to discover a man with a more bright and open countenance. He was always ready to hear and to reply; to discuss, to reason, to admit; and to join in serious talk or common gossip. It has been said that his poetry was affected and effeminate. I can only say that I never encountered a more manly and simple young man. In person he was short, and had eyes large and wonderfully luminous, and a resolute bearing; not defiant, but well sustained."

This welcome tribute to the manliness and healthy spirit of Keats confirms the statements of those who knew him best. Procter further notes a likeness between Keats and the poet whose position, with regard to Gothic poetry, resembled so closely his to classic:—

"Beddoes, in person and otherwise, was not unlike Keats. Both were short in stature, and independent in manner, and very brief and decided in conversation. Beddoes was too fond of objecting and carping, when the merits of any modern books came into discussion. Not that he was at all vain or envious himself, but he was at all times unwilling to yield homage to any [modern] poets, except Shelley and Keats and Wordsworth. Of these, Shelley was undoubtedly his favourite."

Several letters from Beddoes to Procter are printed at the end of the volume, but, unhappily, they have all appeared before in Mr. Kellsall's biography.

After Leigh Hunt and Lamb, it was Hazlitt who had the greatest authority over the mind of Procter. The very last sentence in his autobiographical notes was, "I despair of an age that has forgotten to read Hazlitt." His memories of the great critic are rather full, and of special interest. It is curious to learn that, when Hazlitt was already announced to deliver a course of "Lectures on the Age of Elizabeth," he knew nothing of any dramatist of that age but Shakespeare. He applied to Procter, who lent him a dozen volumes of old plays, and with these he retired to a secluded place in Wiltshire, from which he returned, in six weeks' time, with all his lectures, full of thought and learning, not only prepared, but finally written out. When these lectures, so rapidly composed, came to be published, it was perceived that no previous critic had so profoundly understood the contemporaries of Shakespeare. Procter gives a most curious account of the infatuation for the heroine of the 'Liber Amoris,' which absorbed Hazlitt in his mature years, and helped to spoil andadden the end of his strange career. This girl, Sarah Walker, was the daughter of Hazlitt's landlady in Southampton Buildings, and owed, it seems, more to her demure coquetry than to her beauty. Her power over Hazlitt, however, was tyrannical, and for a time, subdued by his passion, he laid aside books as idle things, and talked and thought of nothing but this wretched woman. Her character seems to have closely resembled that of Manon Lescaut, but her chevalier never tired of her snake-like fascination. This Procter admits, while he denies that she was handsome. Hazlitt's passion simply amounted to insanity:—

"Upon one occasion I know that he told the story of his attachment to five different persons in the same day, and at each time entered into minute details of his love story. 'I am a cursed fool!' said he to me. 'I saw J—— going into Wills's Coffee-house yesterday morning; he spoke to me. I followed him into the house, and, whilst he lunched, I told him the whole story. Then' (said he) 'I wandered into the Regent's Park, where I met one of M——'s sons. I walked with him some time, and on his using some civil expression, by God! sir, I told him the whole story.' [Here he mentioned another instance, which I forgot.] 'Well, sir' (he went on) 'I then went and called on Haydon; but he was out. There was only his man, Salmon, there; but, by God! I could not help myself. It all came out; the whole cursed story! Afterwards I went to look at some lodgings at Pimlico. The landlady at one place, after some explanations as to rent, &c., said to me, very kindly, 'I am afraid you are not

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well, sir?" "No, ma'am," said I, "I am not well"; and, on inquiring further, the devil take me if I did not let out the whole story from beginning to end!"

Procter, mild and forgiving to most men, even sympathizing with the effeminate and contemptible Wainwright, confesses to two aversions. He never could overcome his violent and almost instinctive dislike to Godwin and De Quincey. To the arrogance of the latter, who boasted of his intimacy with Charles Lamb, a deserved reproof is administered:—

"De Quincey says, 'Not until 1823 did I know Charles Lamb thoroughly.' Now, I knew Lamb in 1818, and was intimate with him, and saw him continuously, from that time through all the remainder of his life, until his death in 1834. Yet, during the whole of that period, I never saw Mr. De Quincey at Charles Lamb's house, and I never heard Lamb refer to him, or mention his name, upon any single occasion."

Among the unpublished verses, some are characteristic of the author at his best, but not many are so admirable as these:—

MY BOOKS.

All round the room my silent servants wait,—
My friends in every season, bright and dim.
Angels and Seraphim
Come down and murmur to me, sweet and low,
And spirits of the skies all come and go
Early and late;
From the old world's divine and distant date,
From the sublimer few
Down to the poet who yester eve
Sang sweet and made us grieve,—
All come, assembling here in order due.
And here I dwell with Poesy, my mate,
With Erato and all her vernal sighs,
Great Clio with her victories elate,
Or pale Urania's deep and starry eyes.
Oh, friends, whom chance and change can never harm,
Whom Death, the tyrant, cannot doom to die,
Within whose folding soft eternal charm,
I love to lie!

In some of the sternest of the Elizabethan tragedies there lurk sweet pastorals and tender elegiac passages, and in such as Day's and Heywood's these last are in the ascendant. Barry Cornwall's best scenes and songs seemed to be quoted from some such undiscovered source as this, tempered, as deeper study showed, with the following of Milton and the presence of the modern naturalism. He was most admirable in single lines, often charming in whole passages; but a certain weakness of wing made him incapable of writing well a long poem or a long play. A true and inspired, if a mild and limited, singer, he holds a distinct and permanent place in English poetry.

Some misprints disfigure the poems, which very properly precede the memoir. In Mr. Landor's, the third line from the bottom of p. xi should surely read—

Are slow to turn us crocodiles,

—that is to say, are slow to move us to tears. The present reading, "as," seems rather grotesque. Again, in Mr. Swinburne's, on p. xiv, l. 6, "fearless" is misprinted "peerless," and the words "fair and" have been dropped on p. 118, l. 3. There are other instances of careless editing.

A Philological Introduction to Greek and Latin for Students. Translated from the German of Ferdinand Baur, Dr. Ph., by C. Kegan Paul, M.A., and E. D. Stone, M.A. (H. S. King & Co.)

DR. BAUR'S INTRODUCTION, with some drawbacks, has some conspicuous merits. It is very short—only 110 pages in the German; but it con-

tains a large amount of matter, generally unexceptionable and clearly put, yet so condensed that, if his book is capable of being used as an "introduction" to philology by German students, we can only wish our lines had been cast among them rather than among Englishmen. He divides his subject into three parts—the phonetics of Greek and Latin, the formation of bases from roots, and the history of the inflection of nouns and verbs. To these three divisions is prefixed an Introduction of seven pages (in the original German), in which is contained the history of the Greco-Italian language and its relation to the Indo-Germanic, the different methods of the formation of languages, the philosophical theory of roots, and, first and foremost, the origin of language! It is no little thing to say of such an introduction that it is really very good. No doubt many statements in it are disputable; but it is clear and consistent. For a beginner, however, it would be utterly useless; it might be useful to a Cambridge undergraduate just before the Classical Tripos, as a sort of *memoria technica* of what he has read. Take, for example, the following passage, in which languages of the isolating type are described: we quote from the translation; the German is a little more compressed:—

"Isolating or radical languages."—These consist of sounds of unalterable meaning, susceptible of no modification—mere roots. There is in them no difference between root and word, or between noun and verb: every word is a root; there are no inflections. Such is old Chinese."

Excellent for a man who has read and thought about language; but surely a dreadful nut for a schoolboy to crack!

It is only fair to say that the second and third divisions of this book are of a different character; but even the second part suffers from extreme condensation, and want of sufficient explanation of the terms employed. The third part is well adapted for beginners; on the other hand, it is not nearly sufficiently full for more advanced students. The part which deals with the Greek language has been obviously written under the influence of Curtius's books, including the first part of his last work, 'Das Verbum'; and the Latin half has been fitted into the other part. Though in several details we should differ from Dr. Baur, yet we think this part, as a whole, is very well adapted for school use. The first division, which deals with phonetics, is less to be commended; the history of the nature of the sounds is so scanty as to be quite insufficient to explain their changes. Now this is the sole object to be attained by introducing phonetics into books of this description. But the attempt here made to do so is so perfunctory that it had better be omitted altogether. Some of Dr. Baur's statements are so incomplete as to be practically deceptive; e.g., he says at page 8 that the difference between *a*, *i*, *u* consists in the greater or less opening of the lips. But a great deal which struck us as very remarkable in the book as translated (which we saw before we had met with the original) turned out to be, after all, not due to Dr. Baur.

For it must be said that the translators have made a fearful and wonderful work. They have doubtless learned a good deal of German in the process, and a good deal of philology; but they have much of each still

to learn. A few specimens may suffice. Thus, in the English translation we have, at p. 10, "*ἰππος*, nearly the original *ἴκος*"; we could not see why till we found that "nearly" was in the German "neben." At p. 18, we find—

"Semi-vowels, or lasting sounds."—These are (a) Liquids, and are partly nasal, *γ* (before gutturals), *v* also dental, *μ* also a labial and in part a lingual, *λ*, *ρ*; (b) Spirants," &c.

Now "semi-vowels" is an unlucky term in such a connexion, but for this Dr. Baur is responsible. "Lasting sounds" we guessed was meant for a translation of "Dauerlaute," better known as "continuous" (opposed to "momentary") consonants: we do not think that much will be learnt from the translators' distinction between "lasting" and "soundless" (!) (*ἀχωνα*) consonants. But we were very much puzzled by being told that "*μ* was a labial and in part a lingual." So we turned to the German, and here it is—

"Diese sind, a) Liquidae, und zwar theils Nasale; γ (vor Gutturalen), ν zugleich dental, μ zugleich labial, theils Linguale; λ, ρ: b) Spiranten," &c. It would seem that the unusual punctuation prevented the translators from seeing that "theils Nasale" corresponded to "theils Linguale."

At p. 27 we are told that *K* corresponds to "Latin *c*, *q*, also to Gothic *g*, and *H*, *G*, and *E h*." Such a statement from the land of Grimm was alarming. So we turned again to the original. "K entsprach lateinisch c, q, auch g, Goth. hd, h." So the translators have taken *g* from the Latin (where it is found, e.g., in *viginti*), and given it to the Gothic. They naturally thought that there ought to be a distinction between Gothic and High German. They might have learned better from their own examples.

At p. 42, and again at p. 46, "inlaut" is positively translated "the beginning of a word"; and consequently we are told, "the Latin *g* at the beginning of a word corresponds to Greek *χ*, and *b* to Greek *φ* (!).

At p. 49 there begins a section on "continuous consonants"—the "consonantische Dauerlaute" mentioned above. This is translated in large type, "Persistent sound of consonants." The first sentence of the same section cost us much trouble. From it we learned that "the Greek *v* is originally and fundamentally the Latin *n*; and in the following, roots, stems, and words correspond to the *n* of other Indo-Germanic languages." We find that Dr. Baur was simply saying that *v* was sometimes radical in Greek, not (as it often is) a substitute for *m*. The German runs—

"Griechisch. *v* ist ursprünglich und wurzelhaft, latein. *n*, und dem *n* der übrigen Indogermanischen Sprachen entsprechend."

The abbreviation of "lateinischem" was too much for the translators.

After this, what could come next? There is another blunder, perhaps still more astounding. At p. 26 we are told that Latin *silva*=Greek *ἴλη*. We felt that this could be nothing but a misprint, and looked accordingly at the full list of *errata* at the beginning to find "for *ἴλη* read *ἴλη*." But there was no such correction. We added it (with several others) to the list. But at p. 58 the mysterious *ἴλη* reappeared (this time with neither breathing nor accent). This was beyond the range of accident, and we looked at Baur's

original text (p. 44). Will it be believed that in the first passage the translators have copied a misprint in Baur, and transferred the same misprint into the second passage where Baur's text is quite right?

It is hardly credible that such blunders should have been made in the translation of an elementary book. The smallest knowledge of philology, combined with a small knowledge of German, must have saved the translators from them. But the fact is that they did not in the least know what they were likely to meet with; and so the condensed style of their author led them into pitfalls from which their German scholarship was insufficient to save them.

An History of the Original Parish of Whalley and Honor of Clitheroe. By Thomas Dunham Whitaker, LL.D. Revised and enlarged by John Gough Nichols and the Rev. Ponsonby A. Lyons. 2 vols. (Routledge & Sons.)

THE two fine volumes of this new edition of the 'History of Whalley,' now before us, are the results of many years' labour, the completion of which has been anxiously looked forward to for some time past. Originally announced in 1870, the first volume was published in 1872, and now, after an interval of five years, the second and concluding volume has just appeared. Many causes have contributed to this delay, not the least of which was the death, in November, 1873, of Mr. J. Gough Nichols, and the great amount of additional labour which was in consequence thrown upon the shoulders of Mr. Lyons. When, too, it is recollect that the second volume is nearly twice as large as the first, and contains far more copious notes and elaborate pedigrees, it is not likely that there will be many, even among the original subscribers, who will be found to grumble at the time that has been taken to edit this new edition. In a work of this kind time is, after all, but a minor factor; when the book is once published, but few recollect whether it took years or months in its compilation; all that is required is that it shall be accurately and carefully done, and that the information it contains shall be brought down to the requirements of the present day.

Messrs. Routledge & Sons, the publishers of this edition, have of late years undertaken the self-imposed task of making the readers of this latter half of the nineteenth century familiar with the topographical and other purely local works of writers who lived early in the century, and which they offer under the tempting guise of "new and revised editions." Notably have they affected Lancashire, and it cannot be gainsaid that such works as the "new editions" of Baines's 'Lancashire,' and of Gregson's 'Fragments,' have reflected but little credit on their editors, and have detracted from, rather than added to, the reputation of the publishers. Baines's 'Lancashire' is a book so full of errors that the reader is liable to be misled on nearly every page, and Gregson's 'Fragments,' with its paltry woodcuts and its ill-assorted mass of contents, is a book as rarely consulted as it is hastily closed, if opened. When, therefore, it was announced that a "new edition"

of Whitaker's 'Whalley' was in progress, we may perhaps be pardoned if we say that we heard of it with no feelings of pleasure, and that we were certainly prepared to find in the volumes before us the same faults that had condemned similar new editions from the same publishers. But whether it has been that experience has been gained by past failures, or that Messrs. Routledge have been more fortunate in their choice of editors, there cannot be but one opinion, that this their most recent attempt is a great advance on all that have preceded it. In Mr. J. Gough Nichols they had a gentleman possessed of a great fund of antiquarian knowledge, and whose ripe judgment and wide experience stood him in place of the purely local knowledge that might, perhaps, have been looked for; and in Mr. Ponsonby Lyons, whom we now hear of for the first time, they have discovered one of the most painstaking, careful, and conscientious editors that it has ever been our lot to meet with, and one who deserves to attain a very high position as a thorough English antiquary. Placed in the hands of such editors, this new edition is a decided acquisition to the topographical literature of Lancashire, and will not only be valued by local residents, but also by all students of county or family history.

When first published, in 1801, the 'History of Whalley' reflected great credit upon its author, the Rev. T. D. Whitaker, and was the foundation-stone on which his subsequent high literary position was built. Dr. Whitaker was a well-read and accomplished scholar, familiarly acquainted from boyhood with the beautiful and varied district whose past history he undertook to investigate, and who was fortunate in having placed at his disposal most valuable manuscript collections previously unexamined. Added to these advantages, he possessed great literary skill, and was able to clothe the dry bones of history in a most fascinating dress, which, however, has the one great fault that it is apt to cause truth to be sacrificed to successful word-painting. Hence it was that, in the course of time, and although his History passed through two other editions before his death, in 1821, it was found to be in many respects very disappointing. There is such a complete want of method, so much frequent and unnecessary repetition, and too often the sacrifice of accuracy to picturesque effect, that when examined in detail many faults were detected. Added to this, Dr. Whitaker, apparently, found the labour of thoroughly examining and verifying the authorities he quotes most irksome, and the result is that, as Mr. Lyons tersely puts it, "except from the classics, he rarely made a quotation without an error, or printed a document or an extract without many."

Few writers, however, have had a more interesting district to describe. As Mr. Nichols says—

"a country of extraordinary natural magnificence and beauty, yet of the utmost wildness in its pristine condition, had become the thriving dwelling-place of a teeming and busy population. A Roman city [Ribchester] yielded up a rich store of its buried treasures. A wealthy monastery [Whalley Abbey] unfolded ample records of its former grandeur and influence, and all the curious details of its internal discipline. The ancient lords of the territory had been historical personages, acting

their busy parts in life amongst the highest of the ancient nobility, and merging at last in princes of the blood royal. Here were some of those forests which provided certain of their wants and a large proportion of their pleasures, but under laws and customs very different to those of modern use. These were interesting subjects, and the materials for illustrating them were fortunately abundant."

As the last edition of the 'History of Whalley' appeared in 1818, and is now a scarce and costly book, there can be no doubt that there was ample room for a new edition, in which the many discoveries and corrections made during the past fifty years could be incorporated.

As far as mere pagination goes, this new edition contains nearly double the number of pages that were in the last, the 576 pages of the third edition having been increased in this one to 1066—a large part of which consists of new and hitherto unpublished matter. A great addition are the voluminous notes, which, particularly in the second volume, contain so much new and interesting information. The manuscripts in the British Museum and the Record Office appear to have been extensively utilized; and as these were not very carefully examined by Dr. Whitaker, and have been largely augmented since his time, there is much new matter added that was unknown to him. The removal of the Lancashire County Palatine Records from Lancaster Castle to the Record Office, London, has rendered them very accessible, but they have, however, not been so extensively used in this new edition as could have been wished. The editors are also entitled to great credit for the careful verification of all the original documents printed by Dr. Whitaker to which they could obtain access, and in this way frequent errors have been found and corrected.

We cannot, however, help expressing our regret that the many interesting original documents which these volumes contain have not been rendered more generally intelligible to the great majority of readers by being translated. In spite of the spread of general culture, and the demand for a high-class education, it is still true that men over thirty years of age who can read Latin with any ease are very few, and that still fewer can make any sense of the monkish and mediaeval Latin in which so many of these documents are written. Many of these, too, contain terms which, however familiar to those accustomed to such papers, are a perpetual stumbling-block to others, and yet at the same time they give historical and local details that ought to be generally known. We venture to say that for one reader who will wade through the pages of Latin that are to be found in the first volume of this book, there are hundreds who will read with pleasure the contents of the second, where these mediaeval documents are more frequently epitomized and translated. There can be no doubt that many local histories, addressed as they must necessarily be in these days to the wealthy middle classes, would gain greatly in value and general interest if these Latin documents were always translated by those whose trained skill enables them to do so with ease, giving, of course, a reference as to where the original can be consulted. To take one example from the book before us. One of the most valuable additions to our knowledge of the domestic

management of the larger abbeys and monasteries during the fourteenth and fifteenth centuries is contained in the minute directions for the reading of the Scriptures and Fathers by one of the monks, in the Refectory (whilst the others were at their meals), which is preserved in Harl. MS. 1830, and is here printed for the first time. But the fact that it is printed in the original Latin is certain to cause nine out of every ten readers to skip it, and yet, according to the editors' own showing, there is no similar document known of any of the other English abbeys except Whalley.

To the first volume Mr. J. Gough Nichols has added a very pleasing biography of Dr. Whitaker, in the course of which he reprints several of the prospectuses of books that he had planned to bring out, the magnitude and extent of which may well make modern writers pause in astonishment. He also prints several interesting communications of Dr. Whitaker's, addressed to the editor of the *Gentleman's Magazine*, &c., and also a list of his many communications to the *Quarterly Review*. The first edition of the 'History of Whalley' was printed at Blackburn, and is full of printers' errors. Writing to Mr. Gough, Dr. Whitaker states that he had entrusted the correction of the proofs to his friend, the Rev. Thomas Starkie, Vicar of Blackburn, "who discharged his trust very faithfully, but we have since discovered that when the foul copy was struck off and sent to him for correction, the workmen, without waiting for the return of it, struck off the whole impression, and when this operation was over, in order to impose upon him, corrected the types according to his emendations, and returned a clean copy, the only one which was ever printed!" Surely no author was ever worse used by his printer. The first volume also contains many additions and notes to Dr. Whitaker's description of the Roman remains at Ribchester, together with a very complete list of all the papers on the Roman antiquities of Whalley parish that have appeared in various publications.

To the account of Whalley Abbey is added a carefully prepared ground-plan of the old buildings, drawn by Mr. W. A. Waddington, and there are many additions from the Coucer Book of Whalley Abbey (printed for the Chetham Society), and from documents in the Record Office, &c. Many of these, however, as we have before pointed out, will lose much of their value for the general reader for want of being translated. An explanation is also afforded of the plate of seals which Dr. Whitaker had engraved but left undescribed. These, which from their strange character, have always excited the curiosity of those interested in mediæval seals, are shown to have been copied, not from the originals (as was always doubted), but from some of Randle Holmes's rude sketches in the British Museum, and which were much "improved" by Basire, who engraved them. The seal of Whalley Abbey, an impression of which has recently been found in the Record Office, and of which a woodcut is here given for the first time, shows at once by comparison the almost grotesque character of Randle Holmes's sketches. The remainder of this volume, including the account of Whalley Church, Clitheroe Manor and Castle, Pendle Forest, &c., does not contain any additions calling for special notice.

In the second volume are described the

various townships which are contained in the ancient Parish of Whalley; and, when it is remembered that these include the present towns of Blackburn, Burnley, Colne, Accrington, Clitheroe, and Rochdale, and all the numerous villages in their immediate neighbourhood, it will be seen that there is a wide field to be investigated. Not only are the descents of the various manors worked out in detail, but the names of the vicars and incumbents of the more important churches are given, and those of the masters of many of the old grammar-schools, and to these, in several cases, very valuable biographical details are added. The editors have been exceedingly fortunate in having secured the cordial co-operation and assistance of those Lancashire antiquaries to whose painstaking care is due the preservation of so much that is both valuable and interesting. Foremost amongst these stands Canon Raines (whom, by-the-by, the editors are constantly pleased to call "Mr. Canon Raines"), whose valuable Lancashire MSS., the fruits of forty years of no ordinary labour, have enriched this volume to an extent that will not readily be believed. Next to Canon Raines, the genealogical knowledge and skill of Mr. William Langton has supplied many valuable pedigrees. Unlike the "new edition" of Baines's Lancashire, where the old pedigrees were entirely excluded, the pedigrees in this edition have been carefully revised and corrected, and some seventeen new ones have been added. These all appear to have been diligently compiled, the only drawback being the careless way in which some of them have been mounted, which renders them liable to be torn every time they are used.

As regards the lists of incumbents, &c., it seems very strange that the Bishop's Registers at Chester appear to have been rarely, if at all, consulted. A few days' careful work there would have added much to these lists as they now stand, particularly in specifying the names of the patrons who presented and the causes of the vacancies. In the case of many of the smaller chapelries, no lists of the incumbents or curates are given at all, an omission which we cannot too strongly condemn, the only excuse being the great amount of additional labour it would have entailed. There are, however, some valuable MSS. in the Chetham Library, Manchester, which would have assisted Mr. Lyons in this department of his labours very materially.

The editors have also freely availed themselves of the many publications relating to this part of Lancashire which have appeared during the fifty years that have elapsed between 1818 and the present year. The publications of the Chetham Society, particularly the 'Coucer Book of Whalley Abbey,' the 'Notitia Cestrensis,' Canon Raines's 'Lancashire Chantry,' 'Nicholas Ascheton's Journal' and the Lancashire Visitations, have led to much supplementary information and many corrections of erroneous statements being introduced. Mr. Harland's 'Clitheroe Charters,' the late Mr. T. T. Wilkinson's 'History of Burnley,' Canon Raines's 'MS. Collections for Rochdale Parish,' and Mr. W. A. Abram's forthcoming 'History of Blackburn,' have all been laid under contribution, and it is only fair to the editors to add that, as far as we have been enabled to judge, no publication of any value bearing upon the past history of this wide district has remained

unconsulted, and the frequent references to books where fuller details of particular points may be found greatly enhance the value of this work.

To one point of considerable importance, however, we would direct especial attention. Dr. Whitaker derived the greater part of the materials for his History from the fine series of manuscript collections compiled by Christopher Townley of Townley, during the seventeenth century, and still preserved in that family. Mr. Townley had access to the muniments of all the chief families in this part of Lancashire, and he took very copious notes and extracts of everything of value that came in his way. These were placed at Dr. Whitaker's disposal, and he made great use of them; but, as it is now known that his copies cannot be thoroughly trusted, it is much to be regretted that the present editors do not appear to have consulted these MS. collections, and so to have verified what Dr. Whitaker has printed. It is nowhere even mentioned that permission to see these MSS. was ever asked for or refused; one thing, however, appears to be certain, that they have been little, if at all, consulted. There is, of course, nothing that compels the present possessor of valuable local manuscripts to place them at the disposal of every applicant; but it certainly seems somewhat anomalous that these collections, made with great skill and labour, towards the elucidation of the past history of an important district, should have been the only ones which are withheld when the time arrives for that history to be thoroughly undertaken, and it seems equally strange that the courtesy which was shown to Dr. Whitaker does not appear to have been extended to his most recent editors.

There may, of course, be some good reason why these MSS. were not consulted; but, in the absence of the mention of any such, we can only express our regret and disappointment that these documents, which have been so recently described by the Historical Manuscripts Commissioners, should still be more or less sealed books to local antiquaries. It will probably be many years before another 'History of Whalley' appears; and although some portions of the Townley MSS. have been printed, and others are announced under private editorship, the greater part of their contents must remain unknown for many years yet to come, such a favourable opportunity for utilizing them having unfortunately been neglected. With whom the blame rests we do not know; but we do know that our regrets are shared by many zealous antiquaries who have consulted these volumes in the hope of finding the labours of Christopher Townley at last properly appreciated and done justice to.

At the end of the second volume Mr. Lyons has added a singularly full memoir of Sir Jonas Moore, a celebrated mathematician of the seventeenth century, born in this district, and of whose history Dr. Whitaker confessed he could find but few particulars. Some interesting details are also given of the life of John Webster, and other North Lancashire worthies, but we regret that Thomas Talbot, the genealogist, receives but scant notice; the details of the life of one who did so much for the family history of others would have been very interesting.

Whilst we have so far had occasion to speak with praise of the manner in which this new

edition has been edited, it must not be understood that it has no faults. We have detected many errors, of greater or lesser importance, and several misprints, but whilst these are inseparable from a book of this nature, it would be invidious to particularize them. Now, however, that it is enlarged and freed from Dr. Whitaker's errors, it affords sure foundations on which others may build, and we may confidently expect to see many interesting local histories based on this 'History of Whalley,' and relating to districts once embraced in that extensive and ancient parish.

The Persecution of Diocletian: an Historical Essay. By Arthur James Mason, M.A. (Cambridge, Deighton, Bell & Co.)

THE subject of this essay was proposed for the Hulsean Essay Prize in 1874. Mr. Mason was the successful candidate, and at once set about examining the subject more minutely, and developing and expanding his original sketch. The results of his work are given in the essay which is now presented to the world.

Praise is due to those who selected the subject. It is one with which the powers of a young man may fairly be expected to deal adequately. The authorities which have to be consulted are not very numerous. There is a good field for the exercise of judgment in sifting evidence; and the subject has not received from English writers the notice which it deserves.

We may estimate the value of such an essay from two points of view—the clearness and grace with which it presents the facts and the thoroughness with which the truth is investigated. The writer of a prize essay generally spends his best efforts on the first. Mr. Mason has tried to combine both merits.

In the first he is remarkably successful. He has given a vivid picture of the Diocletian persecution. He has carefully studied the principal authorities, and selected from them all that is most striking and interesting. He has also read with great care and zest the various *martyria* that relate to this period, and has embodied in his book the most touching of them, translating them into good forcible English. Altogether, his book is by far the best and fullest account that our language contains of this period of Christian history.

Mr. Mason lays claim also to the credit of being an original investigator, or, perhaps we should rather say, of having formed independent opinions. He confesses, indeed,—"To several of the German authors I owe a great deal; in fact, to one—Pfarrer Hunziger—I am head over ears in debt." But, though he owes much of his materials and many suggestions to these writers, he has aimed at rigorously thinking out the subject for himself. Mr. Mason deserves praise for this effort, but we cannot say that he has been at all successful. In fact, his mind has swayed between the desire to make a brilliant picture and to institute a searching inquiry, and the first desire has carried the day. The history of the period is full of gaps. Deeds are mentioned for which no historian supplies adequate motives. Men are brought upon the scene, but no full portraiture is given of their characters. Events are recorded with no precise date attached to them, and separated from the other events which led

to them. Efforts may be made to supply these defects by carefully weighing each scrap of evidence until some light is thrown on them, or it is discovered that no light can be thrown on them. Mr. Mason has done something in this direction, but he has done much more by an instrument which may be good as a torch but bad as a permanent illuminator—imagination. He has proposed new explanations of several of the most prominent events in the life of Diocletian; but he has not carefully marshalled all the authorities, nor weighed their several testimonies, nor adopted the opinions for which there is most evidence.

It would be impossible to prove here all that we have now said; but we shall illustrate what we mean by showing how he deals with one of his authorities, and by examining one of his new theories. The writer on whom Mr. Mason relies most of all is the author of the tractate, 'De Mortibus Persecutorum.' This work is found only in one manuscript, which assigns the authorship to Lucius Cæcilius. No one can read the book without perceiving that the writer is animated by the belief that all the persecutors of the Church are sure to be attacked by painful diseases, and to die horrible deaths. Many of its statements strongly awaken one's incredulity, and, indeed, it has often been spoken of in very contemptuous terms.

Now surely, before taking this work as his principal authority, Mr. Mason should have investigated the authorship of the treatise, and the general credibility of the assertions, as Hunziger has done. But he makes no such inquiry. He assumes that Lactantius is the author, though this has been stoutly denied by many; and that Nicomedia was the place in which it was written, though a claim might be put in for Rome. Indeed, Mr. Mason has misunderstood the references of the writer to Rome.—

"And the people of Rome," he says, "who had only seen him once before during all his long reign on the occasion of the Triumph, were very exacting. They pressed close to gaze upon the wonderful old statesman with irreverent curiosity. Diocletian, now long accustomed to the adorations and luxuriant seclusion of his court at Nicomedia, found their familiarity disgusting and intolerable."

This description is based on the following sentence in the 'Mortes':—"Quibus solemnibus celebratis, quum libertatem populi Romani ferre non poterat, impatiens et æger animi, prorupit ex urbe." The Roman people showed no fondness for the despotism which Diocletian had established. It is to this free spirit to which the writer alludes, and he alludes to it oftener than once with strong sympathy.

Mr. Mason is not uniform in his treatment of his great authority. He describes Lactantius as most careful about his facts, though a miserable poor theorist. In several notes he calls attention to the "authenticity of Lactantius's narrative." "Here again," he says in one of them, "I find a very subtle and, therefore, most satisfactory proof of the authenticity of Lactantius's account." But the writer of the 'Mortes' is not so fond of Diocletian as Mr. Mason; and when he states things contrary to his taste, our essayist has no hesitation in using strong language. He notices his partiality; he speaks in one passage of the "harsh caricature of the 'Mortes,'" and

in another he says, "Lactantius in his fancy sketch of the scene."

The new theory which we shall examine is the one proposed by Mr. Mason in regard to Diocletian's Fourth Edict. It is stated in these words, "that in the Fourth Edict of Diocletian, Diocletian had no more hand than Adam." He assures us in a note that "this is the first time that attention has been drawn to this weighty fact." He bases his theory on two authorities. One of them a 'Passio,' he thinks, indicates that the "Fourth Edict was begotten at Rome, and Maximian was the father of it." Mr. Mason has drawn more out of this authority than he is warranted to draw. But most scholars agree in thinking that it indicates the time about which the Fourth Edict was issued, namely, the beginning of the year 304 A.D. Mr. Mason puts it at April 30, identifying a rescript of Maximian mentioned in the 'Passio' with the edict. We do not inquire minutely into the inferences based on the 'Passio,' because Mr. Mason's theory falls to the ground if his second authority fails him. He affirms that Diocletian was politically dead,—that, in fact, he was in such a state of health that he was incapable of issuing any edict. His description of Diocletian's motions is as follows:—

"Suddenly, without warning, he fleeing out of the astonished city, determined to return to Nicomedia, and got as far as Ravenna by the 1st of January, where he suffered himself to be put through the ridiculous form of an investiture. The winter was a severe one, and he had already caught cold from exposure to the rain in coming from Rome; but an excited, restless impulse goaded him on again. He was so sick that he was forced to be carried in a litter, instead of the springless travelling coaches of the day. But somewhere on the journey, in all probability at Sirmium, where he had one of his many palaces, he succumbed entirely. His fine and sensitive system was shattered."

Almost the whole of this is pure imagination on the part of Mr. Mason. He professedly bases his narrative on the statements of the 'Mortes.' And the words there used are these:—"Sed profectus hieme, saeviente frigore atque imbribus verberatus morbum levem ac perpetuum traxit vexatusque per omne iter, lectica plurimum vehabatur. Sic æstate transacta, per circuitum ripæ strigæ Nicomediam venit, morbo jam gravi insidente." Here there is not a word of collapse on the road. His disease was a slight one. There was nothing in it to prevent the discharge of his imperial duties. It is not improbable, as Hunziger suggests, that the officials of his court were with him. He did not arrive till the end of summer in Nicomedia. Mommsen infers, from a law passed at Nicomedia, that he must have reached that city in August, 304 A.D., while Hunziger thinks that Lactantius's statement implies that he did not go to Nicomedia until the 20th of November, when he was to open a circus, which he had built on the anniversary of the Vicennalia. But, whether he went in August or November, it was not till he reached Nicomedia that, according to the 'Mortes,' his disease grew worse; and it is only shortly before his abdication that, according to the Christian writers, it assumed such a form that he was unable to fulfil his duties. He was, therefore, well able to discharge all his duties in April 304. He was probably at that time

in constant communication with Maximian. And certainly nothing but the clearest evidence could lead any one to believe that Maximian would venture on issuing an edict without the concurrence and sanction of his superior. We have not discussed the question of the existence of the disease, but it seems to us that Mr. Mason should have taken more notice than he has done of Hunziger's attempt to show that the existence of his disease was a story prevalent only among the Christians, and employed by them to account for his abdication.

There are many indications throughout the book that Mr. Mason has not felt strongly enough the duty which lies upon an investigator to sift everything, and to be continually on the outlook for evidence. Thus, he tells us that he gives his account of Hierocles "without having read the book in which Eusebius endeavours to refute him." Why did he not read it? It would not have occupied him more than two or three hours, and the edition by Gaisford, printed at the Oxford University Press, is easily got. In another place he gives the different opinions of various writers, Gibbon, Matter, Milman, and others, in regard to the relative numbers of pagans and Christians at the end of the third century. In a note he adds, "But I see by Canon Robertson that Dr. Lightfoot has touched upon the subject. I have no doubt the question has been set at rest." But he does not tell us what Dr. Lightfoot has thought on the subject, and we should be inclined to infer from the note that he does not much care.

But the most curious case of negligence in looking out for evidence is in connexion with Hunziger, on whom he relies so much. Hunziger prepared a chronological table for his work, which Mr. Mason has made the basis of his. This table appeared, along with the rest of Hunziger's work, in the second volume of 'Untersuchungen der Römischen Kaiser geschichte.' A third volume was projected; but before it was published, Hunziger found out that Mommsen had written a paper 'On Diocletian Dates.' Accordingly, he inserted in the new volume corrections of his previous chronology and a new chronological table. Mr. Mason quotes papers in the third volume, and yet seems not to have seen Hunziger's corrections. It would have been well for him if he had. Hunziger's first table and Mason's table, for instance, contain this date,—"292, April 1, Creation of Caesars." Hunziger took this date from Clinton, but, by mistake, inserted April instead of March. Mommsen, however, proved that the Caesars were created in 293; and the date now stands in Hunziger, March 1, 293. If Mr. Mason had carefully examined the volume of Spanish Inscriptions to which Prof. Westcott referred him, he would have come upon this correct date and a reference to Mommsen's paper.

The book, notwithstanding its defects, is one of great merit, and of still greater promise. Mr. Mason has all the qualities and powers fitting a man to do first-rate work in ecclesiastical history.

NOVELS OF THE WEEK.

In Change Unchanged. By Linda Villari. 2 vols. (Macmillan & Co.)

Four Studies of Love. By A. W. Dubourg. 3 vols. (Bentley & Son.)

Bridget. By the Author of 'Kitty.' 3 vols. (Hurst & Blackett.)

Tatiana; or, the Conspiracy. By Prince Joseph Lubomirski. Translated from the French by Theodore E. Worledge. 3 vols. (Samuel Tinsley.)

"MAN, after his existence, is but a subject of conversation,—be thou a good subject for those who shall mention thee." So says an Arabian aphorism of the sixteenth century. It always seems to us to embody the very sublimity of modest good-breeding. In our time and country, however, it should run thus:—"Man, after his existence, is but a subject for a novel—be thou a good subject for the ladies who shall write about thee." But the hope of being a "good subject" should keep the well-bred young man, of whatsoever nationality, costume, or creed, from many a deadly sin. But as to the ladies of the western world, to classify them into those who write novels and those who are the heroines of novels, is convenient; and, as the original of the "Miss Whitman" of this story did not greatly succeed in the first capacity, Madame Villari tries what can be done with her in the second. This is but fair to her; for sometimes she who cannot produce a heroine makes a good heroine herself.

In the portraiture of "Miss Whitman," though not in her life-story, many readers will not fail, we think, to recognize a bright-eyed little woman well known in Florence, the darling of a literary coterie that once flourished there; known, too, in London as the most cherished friend of our most cherished poetess, Mrs. Browning: a lady who, without at all making her mark in literature, was so noticeable in herself—was, as a personality, so dominant—that the position she maintained among a few illustrious writers was, it may be said, a standing enigma to many,—especially to those who hold the not unreasonable belief that adequate production is a necessary consequence of genius. But certainly, if it is not such a necessary consequence, genius is only another word for exceptional power of projection such as this lady's,—exceptional tenseness of personality such as hers. Coleridge has said that there is a kind of genius, and that the very highest, unaccompanied by that yearning for expression which results in production. It was like Coleridge to say so. And no doubt it was this paradox of his which gave to that arch-pilferer, Poe, the *idée mère* of the 'Domain of Arnheim,' and to Parker Willis,—a pilferer of only lesser magnitude,—the charming sketch on the same subject in 'People I have Met.' But, if it seems paradoxical to say that the force, whatever it may be, to which is given the name of genius, may sometimes exist (as in the case of Charles Wells, for instance) quite apart from that over-mastering instinct for work which is its usual accompaniment, what shall we say of this Florentine theory, that it may exist alongside this impulse to activity, but without the power of adequately expressing itself in any artistic form whatever? Yet nothing was more common than to hear the word

"genius" applied—and by those who do not use words idly—to the "Miss Whitman" of this exquisite little story. There is genius and genius, it seems; but when genius is at work—be the production a joke or an epic—that which moves is not the mere "dry light" of intelligence, but "the whole genial nature": so the philosophers tell us. If this is so,—what makes the difference between the producers and these others who do not produce?—what makes the difference, for instance, between Goldsmith, who "writes like an angel and talks like poor Poll," and "Miss Whitman," who, by comparison, *talks* like an angel and *writes* like poor Poll? Let us venture an answer. In Goldsmith's case the "whole genial nature" which the philosophers talk of "moves" in the act of producing artistic work, and then only; in Miss Whitman's case, owing to some idiosyncrasy, some smallest twist, perhaps, in the "wizard wheels" of life,—akin to that which made Douglas Jerrold talk puns and never write them, A'Beckett write puns and never talk them,—"the whole genial nature" moves in the instantaneous clash of mind with mind in the daily intercourse of society; while nothing but the "dry light" of intelligence can be brought to play upon artistic work. If this is so, it explains, perhaps, certain other puzzles; it explains why almost no literary man understands the art of conversation as it is understood by not a few noticeable men moving in what is called "the world"; and it explains why we naturally turn to the class where the women do not commonly write, for those so-called "brilliant women," whose "brilliance" is nothing more than concentrated good sense, and in whom mere justness of remark is so plentiful and so happy—mere common-sense generalizations are so ready and so sure—as to have all the "pleasurable surprise" of wit. To reproduce in a novel this the most noticeable endowment of "Miss Whitman," is far more difficult than to reproduce, by dint of literary elaboration, those brilliant displays of repartee and fancy in which one or two famous London talkers excel. Of course, no real character can ever be reproduced by literary art; and, of course, the proper artistic method is not to take real characters and "make them out" (as the Brontë children used to phrase it) by placing them in imaginary situations, but to fashion characters anew from universals,—from the characteristics of human nature that are elementary,—relying for the illusion solely upon the realism of accessories. Still, as far as the thing is possible, the portrait of the "Lady of Bellosuardo" will, most likely, be accepted by those who knew her. Indeed, to reproduce in a novel an English lady, without the faintest dash of the *bizarre*, but whose lights and shades of personality distinguishing her from other English ladies were such as to make her, by common consent, the most *piquante* at once and the most uneccentric of women,—the most brilliant at once and the most judicious,—to render such a character is so difficult that partial failure should be called partial success. The other characters of the story are sketched and not painted, with the exception of the young widow, Edith Daunt, the actual heroine, who is a charming, and, on the whole, a vigorous portraiture. The tale is tenderly told and full of a quiet interest, and the descriptions of Florence and Bellosuardo are really admirable.

There are some rather important typographical errors; and at p. 26 of Vol. II., "lay" is used for "laid."

Mr. Dubourg is nothing if not dramatic. He describes himself in the title-page of his quartet of stories as "joint author of the comedy 'New Men and Old Acres,'" and in the dedication he informs us that "these four studies of love" were "all of them conceived, and three of them first written, in dramatic form." A perusal confirms the author's declaration; but it is worth while to observe that there are several distinct orders of dramatic talent, which are nowhere so clearly marked and discriminated as when the alleged dramas are written out in the form of a prose narrative. In some instances the dramatic vigour of a story manifests itself unmistakably, from the first page to the last, so that an unsophisticated reader, who has never seen a play, is constrained to regard the characters as though they were acting their several parts before him. There are other writers of fiction who aim at the attainment of a dramatic standard, but whose efforts succeed in little more than the construction of a few histrionic characters, and the piecing together of a few more or less striking scenes. The conception of a stage-play which would be likely to hit the mood of an audience in a theatre is a very different thing from the writing of an essentially dramatic prose narrative. The latter is by far the most difficult task of the two, or rather it bespeaks the possession of a rarer talent. Few successful dramatists, in the ordinary sense of the word, have been successful in prose fiction; chiefly because the skill which is necessary to win a triumph upon the stage is, to a large extent, technical, whilst the dramatic art which is to shine through the more prosaic atmosphere of a simple narrative must be of the highest order, not depending for its effectiveness upon any simultaneous allurements of eye and ear. Of course there have been exceptions to the rule, but they have been exceptions of such a kind as to show the incompatibility of the two species of talent. These are considerations which naturally pass through the mind when a novelist presents himself before us as being characteristically dramatic; especially when, as in Mr. Dubourg's case, he has directly challenged an estimate of the dramatic value of his fiction by converting his own plays into stories. We have no intention to compare the author of the 'Four Studies of Love' with any of his predecessors who have attempted a similar task; but we may frankly express our opinion that, if the plays on which three of these four tales are founded were as fairly put together as the comedy now running at the Court Theatre, they might as well have been left in their original form. The most ambitious of the four is that which stands first, under the title of "An Old Man's Darling." The tale is told with considerable spirit, and has at least one character, that of the heroine, which is capable of being dressed for the stage with very good effect. As it stands, its claim to be considered a dramatic character consists principally in the passion which is developed in and around it, and in a few striking situations, which, with the aid of the stage-manager, might be worked up into something very likely to catch the fancy of the pit. Some of the other personages are diverting,

until we realize that they are overdone; like Miss Lindsay, for instance, the daughter and sister of soldiers, who is perpetually waging open war with that "scoundrel" and "villain," the devil. But Mr. Dubourg would hardly contend that this is dramatic art of a high order. The story is more than readable, it is engrossing; and the "study of love" is fairly done; but, if the truth must be told, it is marred by the constant strain after stage effect. We need not enter upon the other three stories, as our object is not to discuss their plots or to extract their pith. They have all the same strong and the same weak points as "An Old Man's Darling." "Vittoria Contarini" pleases us the best of the four; but we have chosen to estimate the author by the one which was manifestly his most ambitious effort.

Miss Betham-Edwards's story is happy in its conception, and, in spite of some traces of haste, fairly successful in setting forth some interesting characters. Mr. Starffe, the hard-working simple-minded curate, who is the better, as only a good man could be, for setting his affections on an ideal which is in all respects but that of moral wealth completely out of his range, is the most pleasing, and, in spite of his awkwardness, the most dignified figure set before us. There is something tender and graceful in his unsuccessful interview with Helwyse, from which his proffer of his grandmother's necklace takes none of the pathos. Helwyse herself is all that is womanly and charming, and she does right in preferring the aspiring workman, Freeland, to the slightly conventional, and somewhat superfine artist, Kingsbury. Neither of the latter characters, though both good in their way, seems to us quite worthy of her. Kingsbury's subservience to the *convenances* verges on the slavish, while Freeland's refusal to move out of his class, though in culture and natural gifts he is beyond it, seems to proceed from false pride, or, at least, from a mistaken view of duty. But the main merit of the tale is the delineation of its principal character, Bridget, the impulsive child, the motherly elder sister of a young family, half French, half Irish, who throw themselves in their orphaned helplessness on the already overburdened resources of their uncle, a city clerk. Bridget's one worldly aim is the observance of a promise to her dying mother, that she will fill that mother's place to her youngest brother, an invalid child of six. Having won the interest of Papillon, a *dilettante* with a taste for acting, by her impersonation of a part in one of the charades he gets up for the entertainment of a party in a country house, she obtains from that rash admirer a promise that he will be her friend whenever she applies to him. Acting with unhesitating confidence on that promise, she makes her appearance two years afterwards and quarters herself upon him, reminding him of his promise to assist her in studying for the stage. How his horror and despair are gradually allayed, till the selfish man about town is reclaimed and chastened into the adoring husband, and Bridget is developed from a thoughtless girl into a loving woman, is the pleasing process which gives interest to Miss Betham-Edwards's pages. We have hinted that the book shows marks of undue haste; "incredulous" for "incredible" is bad English even for a Freeland.

The object of 'Tatiana' is, the Preface says, "to portray certain phases of Russian society during the years that immediately preceded the Crimean War." It may be described as an historico-social novel, and is fresh and attractive. It would seem that the story before us is, to some extent, founded on facts. Russian officials are not spared, but the system rather than the individual is blamed. The Czar Nicholas is tenderly treated, and represented as a man of a kind and noble nature, unable to prevent the villainy of some of his chief officials, and forced by circumstances to adopt measures of severity abhorrent to his disposition. Several other characters are depicted in pleasing colours, and there is internal evidence of an absence of exaggeration. The most unpleasant feature of the Russian system during the last years of Nicholas was the arbitrary power, unscrupulously used, of the police. Some ghastly stories of Siberian life and corporal punishment are powerfully told.

SCHOOL-BOOKS.

As You Like It. Edited by W. Aldis Wright, M.A. (Clarendon Press Series.)

THE merits and the defects of Mr. Aldis Wright's editions of Shakespeare's plays are so well known that we shall most clearly describe the work before us by saying that it is, in both respects, worthy of its predecessors. The Preface discusses with characteristic care and knowledge the date of the play, and the sources, long extracts being given under the latter head from Lodge's 'Rosalynde.' The date suggested is 1600; and this year, or the preceding, may be pretty confidently accepted. To the signs of hasty work, "which seem to indicate that it was hurriedly finished," Mr. Wright might perhaps add Oliver's question about Rosalind, in I. i. 110. It seems to make a suggestion that comes to nothing. Dr. Johnson's remarks about the rapid winding up of the play are worth quoting:—"By hastening to the end of this work, Shakespeare suppressed the dialogue between the usurper and hermit, and lost an opportunity of exhibiting a moral lesson, in which he might have found matter worthy of his highest powers!" An opportunity well lost, we will believe in spite of the Doctor. Mr. Wright's notes are full of information; but he does not, like some editors, profess to solve everything; e.g., what is meant by "Atalanta's better part." Perhaps nothing more than her agility, as contrasted with "Cleopatra's majesty"? To illustrate "a South Sea of discovery," Mr. Wright aptly quotes from Donne's 'Hymn to God, my God in my Sickness':—

Whilst my physicians by their love are grown
Cosmographers, and I, their map, do lie
Flat on this bed, that by them may be shown
That this is my South-west discovery
Per fretum fabris, by these straits to dye.

A good illustration of Jaques's "that they call compliment" (II. v. 27), not noted by Mr. Wright, though we dare say not unknown to him, occurs in Chapman's 'An humerous dayes mirth' printed in 1599:—"for there is no better sport then to observe the complement,—for that's their word, complement, do you marke, sir?" In the note on "The Forest of Arden" it might have been well to remind, or inform, readers that there was a forest of the same name in Warwickshire, and so, for Shakespeare and many another Englishman, the name would be rich in woodland associations.

Lycidas. Laurie's Specimens of English Literature. (Central School Dépot.)

THIS may be of some use to examine babes and sucklings. It is a kind of infants' bottle. Besides some slight notes at the foot of the text, we are provided with "notes on the parsing," "notes on the analysis of sentences," "etymology" of the more important words, "exercises," "sup-

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lementary notes." We should suppose the editor must be an excellent nurse.

Carlisle Latin Exercises. By the Rev. Arthur Marwood Wilcox, M.A. (Whitaker & Co.)

This well-intended but unsatisfactory little work has for its object the teaching lads to turn English sentences into Latin before they are qualified to do so. Its methods are decidedly retrograde. Lads who cannot understand "plural" or "present," but have to be told about "the they word" and "the is tense," can hardly have a sufficiently firm footing in one language to venture on a second. We thought that the reign of Balbus was over, but here we find "Your sisters were building Balbus's long wall." On the whole, "The Carlisle System of Teaching Latin Prose Composition" had better be confined to the Cathedral School, Carlisle.

The Children's Own Book of French Composition. By Emile C. d'Auquier. (Hachette & Co.)

The words *imitation* and *variation* indicate the writer's method of teaching his younger pupils. He sets before them a series of French phrases and sentences; then refers to rules, and gives aid in making variations, and putting them into French. We have often used the same plan, and found it good. When connected with a narrative interest, this method gives pleasure to young students.

Le Lion Amoureux. Par François Ponsard. Edited by H. J. V. De Candole. (Same publishers.)

This play—a fair specimen of Ponsard's moderation and good versification—is followed by a series of concise and instructive notes, which are partly historical. For further information on words and phrases, the editor gives, here and there, references to the "Public School French Grammar" of M. Brachet—a book we have already recommended.

Goethe: Ausgewählte Prosä. Edited by J. M. Hart. (New York, G. P. Putnam's Sons.)

This neat little book gives, with other quotations, selections from "Wahrheit und Dichtung," "Werther," and "Wilhelm Meister." The editor does not assume the teacher's place, but gives many clear notes on matters of biography and history. The volume—complete in itself—belongs to the series "German Classics for American Readers."

Goethes Prosä. Edited by C. A. Buchheim. (Hachette & Co.)

In this second volume of his "Deutsche Prosä," the editor gives selections from the "Italienische Reise," "Wahrheit und Dichtung," scenes from "Götz von Berlichingen," and other passages, followed by about eighty pages of useful notes on grammar and history. The note appended to an account of Madame de Staél is an exception, and contains these remarks:—"Since the appearance of her great work, 'L'Allemagne,' no comprehensive book of the kind has been written by a non-German, in which full justice was done to Germany, from a literary and social point of view; whilst, on the other hand, several publications have been issued not only in France, but, what is more strange, also in this country, in which only the bad sides have been pointed out, and the good ones entirely ignored," &c. So far as literature is concerned, the endeavours of several English writers, who have spoken well of Germany, might have been respectfully noticed; but the editor apparently refers chiefly to "imperfect sympathies,"—differences of a social kind,—such as will not be made better by his note. It seems out of place in a school-book.

OUR LIBRARY TABLE.

THE anonymous Biography of Lord Beaconsfield, of which the first volume has lately been published by Mr. Beeton, is as interesting a volume as has appeared for many years, and leaves us no room for doubt that, when the book has been completed, it will be of the greatest value to politicians and historians. The writer has a strong animus against the subject of his book, but the utility of the facts

and of the documents which he has collected cannot be destroyed by the opinions of the writer, and we never met with any book which displayed a greater amount of research into a subject and care for accuracy. Even those who most strongly disapprove of the author's views will find his book instructive and amusing.

MAJOR RUSSELL is well known as an accomplished student of the art of war. In *Russian Wars with Turkey* (H. S. King & Co.) he displays, in addition, the impartiality, breadth of view, and power of logical induction which are the characteristics of a statesman. We are at the present moment passing through one of the periodical crises of the "Eastern Question," and diplomacy having apparently exhausted its powers, military considerations almost exclusively will now govern the issue. Under these circumstances, both soldiers and statesmen will do well to follow Major Russell through the history of former wars between Russia and Turkey, for, as our author in his Preface justly remarks, "Monarchs, generals, armies change, but rivers, mountains, and the principles of strategy remain the same. Ever since the consummation of the conquest by the Turks of the Eastern empire, by the capture, in 1453, of Constantinople, they have been in a state of antagonism, sometimes active, sometimes passive, to their Christian neighbours. Up to 1683, when Sobieski drove the Ottoman forces in headlong rout from Vienna, the Crescent and the Star steadily advanced. Since then, it has slowly but steadily retrograded." Commencing with the beginning of the eighteenth century, we find that no fewer than eight times has Russia been at war with Turkey, on five of which occasions the former power has carried on the struggle single-handed. The earlier wars are briefly described by Major Russell, but the one which bears most on the present state of affairs is carefully treated and keenly analyzed. Some interesting speculations on the probable strategy of the contending parties in case of the outbreak of war are also given.

THE Annual Report of the Blackburn Free Library and Museum has just been issued. It speaks favourably of the progress of the institution. The number of books issued in the past year was 47,115, being a much larger number than in any previous year in the fifteen years, during which the library has been opened.

MR. H. ROTHE has sent us some extremely pretty book-markers, with floral decorations and mottoes from Shakespeare, &c. Others, with texts from the Bible attached, seem to us in doubtful taste.

We have on our table *St. Paul's Epistle to the Romans, with a Vocabulary*, by J. T. White, D.D. (Longmans),—*A Grammar and Analytical Vocabulary of the Words in the Greek Testament*, by Rev. C. H. Waller, M.A. (Low),—*On English Adjectives in "-able," with Special Reference to "Reliable,"* by F. Hall (Trübner),—*Sixpenny Manuals of Instruction: English Grammar—German Grammar—Natural Philosophy—Rudiments of Algebra—Animal Physiology—Political Economy, and Selections of Standard Poetry* (The Central School Dépot),—*Scintillæ Juris*, by S. N. G. (Davis),—*School History of Greece*, by G. W. Cox, M.A. (Longmans),—*What is Vital Force?* by R. F. Battye (Trübner),—*Manual of Plane Trigonometry*, by J. Henchie (Murby),—*Floods in the Thames Valley*, by F. J. Palmer (Waterlow),—*Brain and Intellect*, by J. Coutts (Pitman),—*Domestic Economy for Girls, Book III.*, edited by Rev. E. T. Stevens, M.A. (Longmans),—*Count Arnim's Reply to the Charges contained in a Letter from Prince Bismarck to the Emperor of Germany* (Hardwicke),—*Work and Play*, by Leone Levi (Strahan),—*Art-Needlework*, by E. Massé (Ward, Lock & Tyler),—*The Mythology of Greece and Rome*, by O. Seeman, edited by G. H. Bianchi (Marcus Ward & Co.),—*Modern Society*, by P. Blakiston, M.A., M.D. (Macmillan),—*The Stage*, by F. Close, D.D. (Hatchards),—*London, a Directory* (Herbert),—*Victorian Year-Book*, by H. H. Hayter (Robertson),—*The Castaway's Home*, by Mrs. Hardy (Janet Gordon) (Nimmo),—*The Man*

who was not a Colonel, by a High Private (Routledge),—*One Summer* (Routledge),—*Charlie Carew*, by Annie Thomas (Mrs. Pender Cudlipp) (Moxon),—*The Girl He Left Behind Him*, by R. M. Jephson (Routledge),—*Emblemes and Epigrams*, by F. Thynne, edited by F. J. Furnivall (Trübner),—*The Romance of Guy of Warwick, Part II.*, by Dr. J. Zupitz (Trübner),—*The Bridal Wreath*, by W. F. Buckland (Charing Cross Publishing Company),—*Childe Harold*, by Lord Byron, with Notes by W. Hiley, M.A. (Longmans),—*The Laird's Lyke-wake*, by A. G. Murdoch (Simpkin),—*The Select Dramatic Works of John Dryden*, edited by J. L. Seton (Hamilton, Adams & Co.),—*Christianity and Islam*, by Rev. W. R. W. Stephens (Bentley),—*The Religion of the Africans*, by Rev. H. Rowley (Wells Gardner)—*Idols and Ideals*, by M. D. Conway, M.A. (Trübner),—*Three Phases of Christian Love*, by Lady Herbert (Bentley),—*The Mystery of Suffering*, by Rev. S. Baring-Gould, M.A. (Skellington),—*Peter the Apostle*, by Rev. W. M. Taylor, D.D. (Low),—*and The Second Book of Chronicles*, by a Practical Teacher (Murby).

LIST OF NEW BOOKS.

Theology.

Ancient Prayer. Is it out of Date? by a Yorkshire Incumbent, cr. 8vo. 2/6 cl. Convay's (M. D.) *Idols and Ideals*, cr. 8vo. 7/6 cl. Faure's (A. R.) *Studies in the Psalms*, 8vo. 12/ cl. Nicol's (Rev. W. R.) *Calls to Christ*, 12mo. 1/6 cl. Cooke's (T. G.) *Church in the Wilderness*, 12mo. 4/6 cl. Sleep in Jesus, edited by Mrs. H. F. Brock, 18mo. 2/6 cl. Imp. Young Man's Difficulties with his Bible, 12mo. 2/6 cl.

Fine Art.

Rogers's (F.) *Architect's Guide*, cr. 8vo. 6/ cl. Symonds's (J. A.) *Renaissance in Italy*, 2 vols. 8vo. 32/ cl.

Law.

Amos's (S.) *Survey of Laws in Force for Prohibition, &c.* of Vice, 8vo. 18/ cl.

History and Biography.

Abinger (First Lord) *Memoir of* by Hon. P. C. Scarlett, 15/ cl. Fisher's (J.) *History of Landholding in Ireland*, 8vo. 4 cl. Ip. Symonds's (C.) *My Life from 1815 to 1849*, 2 vols. cr. 8vo. 21/ cl. Geography.

Chandler's (J. R.) *Lundy Island*, cr. 8vo. 3/6 cl.

Smith's (S. A.) *The Tiber and its Tributaries*, 8vo. 10/6 cl.

Squier's (E. G.) *Peru, Incidents of Travel, &c.*, 8vo. 2/ cl.

Switzerland and the Swiss, by Author of "Knights of the Frozen Sea," cr. 8vo. 5/ cl.

Philology.

Handbook of Translation from the Latin, Greek, French, and German Languages, cr. 8vo. 2/6 swd.

Philosophy.

Lowe's (G. H.) *Physical Basis of Mind*, 8vo. 16/ cl.

Science.

Murchison's (C.) *On the Liver*, 2nd edit. 8vo. 21/ cl.

Palmer's (F. J.) *Floods in the Thames Valley*, roy. 8vo. 2/6 swd.

General Literature.

Amelia, by Fielding, 12mo. 5/ cl. (Bohn's Novelist's Library.)

Bennett's (C. H.) *Proverbs with Pictures*, royal 8vo. 4/6 cl.

Christian Age, Vol. 11, 4to. 5/6 cl.

Collins's (W.) *Miss or Mrs. and Miscellanies*, cr. 8vo. 2/6 cl.

Homespun Stories, by Cherith, 18mo. 1/6 cl.

In the Shadow of God, by Author of "The Spanish Brothers," cr. 8vo. 6/6 cl.

Jacox's (F.) *Shakespeare Diversions*, 2nd series, 8vo. 14/ cl.

Marshall's (E.) *Joanna's Inheritance*, cr. 8vo. 5/ cl.

Norris's (W. E.) *Heaps of Money*, 2 vols. cr. 8vo. 21/ cl.

Schumann's (K.) *Music and Musicians*, translated by F. R. Ritter, cr. 8vo. 8/ cl.

RONDÉ.

WHEN I see you my heart sings
Deep within me for deep love;
In my deep heart's dreamiest grove
Your bright image comes like Spring's,
Bringing back the murmuring dove
To the wan dim watersprings.

Would my tongue could tell the things
Love seems but an echo of

When I see you!

Hope lies dying. Time's disproof
Strips love's roses to the stings;
But the bird that knows its wings
Bear it where it will aloof,
Sings not, Love, as my heart sings

When I see you.

THEO. MARZIALS.

"DOUBT TRUTH TO BE A LIAR."

5, College Gardens, Dulwich.

I OBSERVE that in the edition of "Hamlet" in the Clarendon Press series of plays of Shakspeare, the word "doubt" in ii. 2, 116, is explained in the notes to mean "suspect." This surely cannot be

correct. It entirely destroys the splendid sarcasm of the passage. To Hamlet, to whom in his perturbed mood even "this brave o'erhanging firmament, this majestic roof fretted with golden fire," appears "no other thing than a foul and pestilent congregation of vapours," truth itself is but falsehood under another name. Accordingly, in his letter to Ophelia, when he desires to assure her that his love is absolutely beyond doubt, he quotes certain indisputable propositions, which she is to doubt sooner than doubt his love, and amongst these he includes, with trenchant bitterness, the assertion that "truth is a liar."

Doubt thou the stars are fire;
Doubt that the sun doth move;
Doubt truth to be a liar;
But never doubt I love.

The cosmography is, of course, that of the poet's age. There was more method in Hamlet's madness than to introduce so tame a climax to his asseverations as would be involved in taking "doubt" in the third line to mean "suspect."

C. P. MASON.

LITURGICA.

In your article on five Liturgical Books,—Mr. Chamber's, Mr. Parker's (2), Mr. Grueber's, and mine,—while one with us as to the ornaments of the priest, you dissent as to the ornaments of the church, on the ground that the Book of 1549 went back to 1548, and that it says nothing of ornaments of the church.

The Act of Uniformity legalizing the First Book passed through Parliament January 21, 1549, one week before the end of the second year of Edward the Sixth, whose reign began January 28, 1547, his second year ending January 27, 1549.

It most probably did not get the royal assent until some time on in the third year.

But by legal fiction it is urged that the validity of all Acts was counted, until 1793, to date from the first day of the session, which throws the Act of Uniformity back to the latter end (November) of the second year.

Now this can at best hold good only of Acts indeterminate as to time. An Act which defines the date of its own validity is limited thereby. [See Blackstone's 'Commentaries,' vol. i, p. 70. Note A, twelfth edition, by Prof. Edward Christian, 1793, and Errata and Addenda to vol. i, post. vol. iv.]

This is the case with the Act of Uniformity, 1549. It enacts that the Book (1549) is to be in force everywhere after Whitsunday, 1549,—well on in the third year,—and, in such places as could procure copies earlier than Whitsunday, after three weeks from the time of procuring such copies.

But the Book was not printed until March 7, 1549, at the earliest, and, therefore, the earliest date at which it was legal to use it, instead of the Sarum Missal and Breviary, was March 28, 1549, in the third year.

Consequently it cannot be the rule of legality in the second year, when it had no legal existence itself, as being in itself determinate, and by itself defined, for the third and not the second year.

I thought that one of the others, if they saw your article, would remark upon it, or I should have written before this.

W. J. BLEW.

Will you favour me with space for a few remarks upon the review of my 'Catechism on the Ornaments Rubric,' in your issue of March the 31st?

The reviewer contends still that "Second year of Edward VI." means *First Book* of Edward VI, and exclusively so. But—

(a) Statutes are to be construed literally and grammatically.

(b) If in 1559 *First Book* was intended, how comes it that *First Book* was not named?

(c) Suppose that the rubric had specified ornaments prescribed in the *First Book*, would it have been admissible to interpret these words as "Ornaments that were in this Church of England by authority of Parliament in the second year?"

(d) Your reviewer plainly contradicts Bishop

Cosin, whom he admits to have been the chief framer of the rubric.

(e) I have not been ignorant that, at the period referred to, Acts were deemed operative from the first day of the session in which they were passed. If it had been otherwise, I do not see how the *First Book* could be at all squeezed into the "second year."

(f) His interpretation is repugnant to, my interpretation is in harmony with, the leading principle of the English Reformation, viz., adhesion to what is Primitive and Catholic.

Again, the reviewer contends that "omission is prohibition" in ritual observance.

I must ask here to be allowed to refer him to my letter to Lord Selborne, 'Three Recent Decisions' (Parker), for numerous instances in proof that this rule of construction of the Prayer-Book is simply untenable. But I would specify two in particular:—

(a) The white veil case in King James's reign, p. 23;

(b) The case of Sir Francis Gawdie on the change of name at confirmation, under the Second Book, pp. 19–21, taken from Mr. Maskell's 'Monumenta Ritualia,' vol. i, pp. ccxi–ccxix.

C. S. GRUEBER.

. Mr. Blew's letter is not altogether clear, but, so far as we understand it, the two letters seem to contradict each other. Mr. Blew appears still to insist that the force of the Act of Uniformity, 2nd and 3rd Edward the Sixth, does not date from the first day of the session. He allows that there is some truth in our assertion that it does, yet speaks of it as merely a "legal fiction." "Fiction" it undeniably is not, but a plain and distinct rule of law up to the thirty-third year of George the Third. Mr. Blew does not see the distinction between the dates of the validity of an Act of Parliament and of the obligation of obeying this or that provision of an Act. Mr. Blew would find it very difficult to tell us in what other way the first Act of Uniformity of Edward the Sixth could be cited than as it is referred to in the existing Act of Charles the Second.

Mr. Grueber, on the other hand, not only acknowledges the correctness of our statement, but adds that he was "not ignorant" of the fact. We cannot help expressing our extreme surprise that, knowing how the case really stands, he should have written certain passages, distinctly grounded on an opposite foundation, in his 'Catechism,' and so have left his readers to conclude that he did not know the fact. The other remarks of Mr. Grueber may be left to the consideration of our readers. It is only necessary to observe that the personal authority of Bishop Cosin and the authority of an Act of Parliament are two very different questions. The Bishop might have had a great deal to do with preparing and framing the rubrics, but the point is, in what words was a particular rubric at last drawn up?

THE COURT OF LOVE!

MORE jokes out of this seemingly dull subject! The delightfulness of the notion that I, who am at least a man, have been twelve months in "bitter and burning tears of mindful rancour and immitigable rage," because Mr. Swinburne has vented what he is pleased to call his satire on my friends and me, is immeasurable. The notion is due, of course, to the immeasurable conceit which is notorious as his leading quality, and which is shown in his "bantam-cock" strut as well as his mouth-ing words.

Mr. Swinburne's second joke is equal to his first. The idea that he, who does not, as I have said elsewhere, yet know his Shakespeare A B C, who holds that 'Henry VIII.' is all Shakespeare's, and a work of the poet's early Second Period—that is, that Poland is all Prussia's, and that z is before h in the alphabet,—the idea that he (!) is competent to pronounce an opinion on the Shakespeare capacity of me or any one else, is one of the richest pieces of fun I have come across for some time. There is a whole province of Shakespeare

criticism of which Mr. Swinburne is hopelessly ignorant, and for which he needs to go to school again under, say, Prof. Ingram, or even one of my six months' pupils. And when he puts himself under this much-wanted tuition, I shall be glad to add the traditional twopence to the fee he pays, in order that he may be taught manners too. If only his knowledge could be brought up within a hundred miles of his insolence and presumption, what a scholar he would be! And if he could but get a modicum of modesty and self-restraint, how he would be improved!

The answer to Mr. Swinburne's "tipsy (surely an unfortunate epithet for Mr. Swinburne to use to a forty years' teetotaller) and clumsy flourish of a belated clown's incapable quarterstaff" round my head, as to why I alluded to him in the 'Court of Love' controversy, is given in my first letter, and could have been plainly seen by any one not blinded by Mr. Swinburne's irritable and querulous vanity: it was because Mr. Minto quoted him as an authority for the genuineness of this spurious poem. And I had therefore to show, or at least to state, that Mr. Swinburne's supposed authority was not worth one straw, and to challenge him to show that it was. This is, perhaps, sufficient answer to "the bloated big bladder of rattling and audacious nonsense" which Mr. Swinburne's letter against me is; that letter composed on what I have elsewhere stated to be its writer's general plan, "the maximum of sound to the minimum of sense."

I now turn to Mr. Minto. He at least is not a bargee like his authority. He has taken good-humouredly my good-humoured charge at him. But he has only acknowledged one mistake out of the six big ones I showed he had made. He has, however, made a characteristic admission of the spirit in which I said he wrote his Chaucer *scherzo*, and this confirms my charge against him. He writes: "I hope I shall lose neither my memory nor my temper if Mr. Furnivall should prove that it ('The Court of Love') was written in the latter end of the nineteenth century by himself and Mr. Skeat. It matters very little either way," &c. As Toots says, "It's of no consequence." When Mr. Minto wrote his article, he said "The Court of Love" possessed Chaucer's humour (Heaven save the mark!); Mr. Swinburne had called it "that most beautiful of young poems"; so it was made part of Chaucer's biography; its writer's name Philogenet was given to Chaucer, &c. Now, it's of no consequence whether the poem is fourteenth, fifteenth, or nineteenth century. This no-consequence Toots or Minto notion is precisely the thing we want to stop in the treatment of Chaucer. We do object to our great early poet being set up as a sort of cockshy for every one to heave the hap-hazard guesses of his ignorance at. We do object to having the facts of Early English grammar treated as "matters of opinion" by men in Mr. Minto's state of incapacity to perceive the facts or their value. The *naïveté* of Mr. Minto's "I have not yet seen any evidence against its ('The Court of Love's') being Chaucer's which seems to me to be conclusive" is most amusing, when the mere reading of the poem is enough for any one with a moderate knowledge of Early English. So the comparison of the 'Court' with James the First's 'Kingis Quhair' * settles in three minutes,—in the mind of any one who knows a little Early English grammar,—the fact of the latter poem being above fifty years older than the former, which Mr. Minto jocosely makes it copy.

On the rest of Mr. Minto's practical jokes I need not again dwell; but I'll just cite another of his "no consequence" bits. He says: "For the general reader, one text (of Chaucer's works) is about as good as another; there is little to choose between Tyrwhitt's, Bell's, and Dr. Morris's text in the Aldine edition." Now 1. Tyrwhitt never edited the Minor Poems and the 'Troilus'

* Even in Dr. Charles Rogers's ludicrously careless edition, where, for instance, the contraction for com is printed q, qmrony for commonly; where allers, of all, is glossed "ally or confederate," drawarc, drawer, is defined as "the stag," and "a maner," a kind of, is interpreted "pleasant." This beats even Mr. Minto's article.

at all, and his text of the Canterbury Tales is quite untrustworthy for grammatical forms. 2. R. Bell's text, done by Mr. Jephson, though not so good as Dr. Morris's, is the handiest for the general reader, on account of its introductions and notes. 3. Dr. Morris's text is far the best of the three, but it has no notes. Still, these editions are all the same according to Mr. Minto. It's of no consequence. It's only about Chaucer.

F. J. FURNIVALL.

P.S.—By an unlucky slip of the printer, my "15th century" as the date of "The Court of Love," *Athen.*, p. 417, col. 3, was made "thirteenth century," though the right date, 1475-1500, was given at the foot of the column.

* * * We cannot print any more letters on this subject.

SUTHINA.

Settrington, April, 1877.

ETRUSCAN tombs have yielded a great number of miscellaneous objects, such as spears, cups, dishes, mirrors, and candlesticks, on which the word SUTHINA is inscribed. In the April *Fraser*, Mr. F. W. Newman calls attention to the curious fact that this word often seems to have been scratched on the article not at the time when it was first made, but when the article was consigned to the tomb. Mr. Newman suggests that this word, SUTHINA, should be translated *confecta*, "done with." Now that costly and serviceable articles, which have evidently been deposited in the grave for the use of the spirits of the dead should thus be labelled as useless rubbish is of itself improbable. There is, however, an easy explanation of the word. In Etruscan SUTHI means a "tomb," and -NA is a common substantival formative, which means "belonging to." Thus SUTHINA would be "something belonging to the tomb," or, as Dr. Deecke well translates it, *Grabgerüth*, "grave-gear."

ISAAC TAYLOR.

'THE PRINCE OF WALES' TOUR.'

April 14, 1877.

I AM quite satisfied with the pleas of confession and avoidance of your reviewer in answer to my letter, and I have no desire to prolong the discussion in your columns; but I must insist on his not putting words, so to speak, in my mouth which I never used. I did not "call the Prince's elephant-shooting in Ceylon a 'kral';" that would have been to have indulged in "pars pro toto." The reference of the reviewer to my remark respecting a practice familiar in deer-stalking, as in the stealthy approach to any large game, indicates a complete want of apprehension of my illustration which I cannot hope to supply.

Your reviewer insists on it that Trimal Naik was a Prime Minister. Will he kindly inform us to whom? He quotes a passage from Col. Wilks, whom he calls "the great authority." I rely on a far higher authority, Prof. Wilson, who, in his account of the State (see *Journal of the Royal Asiatic Society*, vol. iii.), terms him a member of a dynasty. "In 1552," says the learned author of the Handbook, "Nagena, or, according to some, Nagama, founded the dynasty of the Nayaks of Madura. . . . The eighth chief of this race was Tirumulla Nayak, commonly called Trimal Naik" (p. 166). "The choultry is said to have been begun in 1623, in the second year of Trimal's reign." Again, Ferguson, p. 360, "History of Indian Architecture":—"At least nine-tenths of the temples were erected during the long and prosperous reign of the tenth king of this dynasty, Tirumulla Nayak, or, as he is popularly called, Trimal Naik, who reigned from 1621 to 1657."

Your reviewer says that the name of Madura "does not mean 'sweetness,' as Dr. Russell thinks." Prof. Wilson, however, *thinks* it does. If your reviewer will turn to vol. iii. of the Royal Asiatic Society's *Transactions*, he will see, at p. 204, that I had good authority for my thought, for the eminent scholar in question derives the name from a word signifying "sweet"; and, although Lassen thinks it comes from another word signifying "to

stir," I am at liberty to select my authorities, and I prefer Wilson to Lassen.

I did not pretend to state in what sense the Indian Government termed Sir Jung Bahadoor "Raja," and I never said he was the reigning monarch of Nepal. It was enough for me, in courtesy, to follow the official document. I could not prevent the Princess of Tanjore calling herself Queen a hundred times if she pleased, but I termed her Princess; and it is disingenuous of your reviewer not to take note of the fact that I distinctly stated the passage in the Appendix in which she is called Queen is a translation, by a native, of a paragraph in a native newspaper.

W. H. RUSSELL.

* * * We cannot waste more space on this controversy, and Dr. Russell is too thoroughly satisfied with his "authorities" to be convinced by any arguments. However, we may point out that Lassen's opinion of the origin of the name Madura is that it is derived from *Madhu*, the giant said to have been slain by Vishnu there. It is perfectly true that others besides Dr. Russell have fallen into errors "in very good company" about this ancient centre of Tamilian learning, and have thought that Madura signified "sweetness," possessed kings without end, and what not. Prof. Wilson himself publishes a "generally fictitious" list of long line of so-called "kings" of Madura, each of them bearing a high-sounding Sanskrit name, the list being culled from the local *Purânas* and other legends. Mr. Taylor, too, in his "Oriental Historical MSS.," gives the list. But who can wonder that mistakes have been committed about the Madura of the past, when of the city of this day Dr. Russell gravely informs us that one of the leading citizens is a "Tyen"! After this, we can afford to rest meekly under the charge of disingenuousness, and confess to an avoidance which is simply the result of a desire for brevity.

Literary Gossip.

WE understand that Mrs. Cobden, whose death took place, at Midhurst, on Wednesday morning last, has left a collection of valuable documents which deal with several interesting episodes in the public career of her distinguished husband. Several years ago Mrs. Cobden had under consideration the expediency of publishing these documents, but as some of them related to transactions so recent as hardly to have passed into the domain of history, she decided to postpone the undertaking till a more distant period. Our readers will be able to form some idea of the valuable nature of these materials when we state that they include a Diary of events connected with the negotiation of the French Commercial Treaty, written in Paris at the time when Mr. Cobden, as the chief English Commissioner, was in constant communication with the Emperor Napoleon, M. Rouher, Michel Chevalier, and other notabilities. We also hear that Mr. Cobden left a Diary of his last visit to the United States, which took place about two years before the outbreak of the American Civil War. As his tour embraced a visit to Washington and the South, at a period when the agitation on the slavery question was already threatening to culminate in a crisis, the narrative of so keen an observer can hardly fail to shed light upon an interesting page of contemporary history.

CAPT. BURNABY intends to publish a supplementary volume to his "Ride to Khiva," it is said, describing his journey in Asia Minor.

MR. THOMAS HUGHES will contribute an article to the May number of the *Contemporary Review* on the Condition and Pros-

psects of the Church of England. The number will also contain papers by M. Paul Janet, of the French Institute, on French Thought as influenced by Spinoza; by the Rev. H. R. Haweis, on Wagner; by Prof. Lightfoot, on Tatian; by Major Osborn, on Turkish Law; by Dr. Littledale, on Patriotism and Christianity. Mr. Gladstone, the Duke of Argyll, Prof. Goldwin-Smith, Canon Liddon, Dr. Edward Freeman, and Canon Westcott, will, it is expected, contribute to early numbers of the *Contemporary*.

ON Monday next, the 23rd of April, being St. George's Day, the Society of Antiquaries will hold their Anniversary Meeting, for the election of the President, Council, and officers. We understand that Mr. Ouvry has again been unanimously nominated by the Council, for election as President. His year of office has been marked by the accession to the Society of some distinguished names. Lord Acton, Lord Houghton, the Earl of Rosebery, the Earl of Carnarvon, Sir Philip de Malpas Grey Egerton, &c., have all of them recently joined the Society; while among the Royal Fellows, we find the added names of the Duke of Cambridge and His Royal Highness Prince Leopold. The Earl of Carnarvon is among the names of those proposed for election on the Council.

'POEMS, MEDITATIVE AND LYRICAL' is the general title of two new volumes, in which Mr. Aubrey de Vere will issue, in a corrected form, his secular poetry published previous to 1872. They will comprise a number of poems hitherto unknown to the public. One volume will appear next week, and will be distinguished by the title of its principal poems, 'Antar and Zara: an Eastern Romance,' and 'Inisfail.' The other volume, which will follow shortly, will be named after 'The Fall of Rora' and 'The Search after Proserpine.' The author's religious poems will be collected later in a separate volume. Messrs. H. S. King & Co. are his publishers.

THE GOVERNMENT of India have taken an important step with regard to native Indian literature, and the well-known Rev. Lal Behari Day, who is a Government servant, is to act as the nominal chief in promoting the new movement in the Indian press. A weekly vernacular newspaper is to appear shortly in Calcutta, and will be called the *Empire*. According to the prospectus, the periodical will consist of sixteen pages, and will be published every Friday. "It will advocate unwavering and heart-felt loyalty," and will

"support all measures tending to the political, social, and moral improvement of the people of India. It will endeavour to establish good understanding between British and Indian subjects of Her Majesty, to support Government measures when it can, and, when it cannot, to give its reason of dissent with temper, deference, and respect. And it will be one of its chief aims to represent to the ruling authorities the views, on all imperial questions, of the best educated and most cultivated classes in the country."

It is understood that Lord Lytton takes a personal interest in the venture, as inaugurating a new style of journalism for Bengal. The *Empire* will make its first appearance on the 4th of May.

AT the Dublin University Press there is just completed a Memoir of James Haughton, with extracts from his letters and speeches on

temperance, slavery, peace, and on some of the political questions of the last forty years. It will be published by Mr. Ponsonby, of Dublin.

A THIRD volume of 'Supernatural Religion' will be ready in a few days, completing the work. The volume deals at very considerable length with the Acts of the Apostles, and more briefly with other New Testament writings. The direct evidence of the Apostle Paul for miracles in general is then scrutinized, and the work concludes with a complete examination of the evidence for the Resurrection and Ascension.

THE May number of the *Law Magazine and Review* will contain articles by Sir Travers Twiss on the International Jurisdiction of the Court of Admiralty in Civil Matters, and by Mr. Justice Markby, of Calcutta, on Law and Fact.

AT the recent sale in Glasgow of the library of the late Mr. Robert Napier, of Shandon, a copy, in nine volumes, of the famous H.B. Caricatures was sold for 48*l.* 10*s.*

A WORK of much philological importance will, we hear from Bombay, be shortly issued in English, the Sanskrit edition being just out, though not having yet reached this country. This work treats of the ancient history, mythology, and antiquities of Western India. It is, original and translation, from the pen of Dr. Dacunha, whose recent work on the old Portuguese Rock-Forts near Bombay we reviewed so favourably of late. The Sanskrit edition, just out, gives us the original text of the *Sahyadri Khanda*, collated from fourteen MSS. from different parts of India. The *Khanda* has never been before thus carefully edited. The Sanskrit volume embraces about seven hundred pages, and forms another proof of the learning and patience of a comparatively young writer, to whose works we have first called attention in this country.

IT seems that in the report of an action tried at Scarborough lately, N. H. Delamere v. John Bolton, Mr. N. H. Delamere is stated to have contributed stories to the *Argosy* magazine, and written some of the tales by "Johnny Ludlow." On this Mr. C. W. Wood writes to us:—

"I shall be glad if you will allow me, through the medium of your columns, to contradict this perfectly untrue statement. The whole of the Johnny Ludlow papers—word for word—have been written by one and the same individual, and that individual is not Mr. N. H. Delamere. Mr. N. H. Delamere has never, in any shape or form, contributed to the *Argosy* magazine."

MESSRS. HANSARD'S Monthly List of Parliamentary Papers issued in the month of March comprises seventy-four Reports and Papers, twenty-nine Bills, and thirty Papers by Command. In the first category will be found Statistical Tables of Emigration and Immigration; Accounts of the Russian, Dutch, Sardinian, and Greek Works; Return of the Receipt and Expenditure of the Government Telegraphs to March, 1876; Return of the Amount of Capital Authorized to be Expended on Tramways, and of the length opened for the Conveyance of Passengers; and the Tenth Annual Report of the Inclosure Commission (Metropolitan Commons). Among the Bills we call attention to that for "Plumstead Common Preservation," and that for "Public Health, Ireland"; and to one entitled

"Irish Peerage." Among the Papers by Command, interest attaches to the Admiralty Report and Evidence on the best means of securing the highest mechanical skill and scientific knowledge in the management of the various engines of Her Majesty's ships of war; and the Return relative to the Signal Arrangements upon which the Lines of Railways in the United Kingdom are worked; and to the Account, furnished with excellent Charts, Maps, &c., of the Arctic Expedition of 1875-76. Scientific men, however, complain, with good reason, that not a line is given in this big blue-book of the physical and biological observations made by the Expedition.

THE new Turkish bill for the regulation of the press is ready, and only needs the sanction of Parliament to become law. The following are its chief provisions. Nobody is to start a printing-press for books without previous permission from Government; if this law is not obeyed the establishment will be closed. In the capital the Grand Vizier, in the provinces the Governor, must be informed of the intention to start a press. Any one in possession of civic rights may publish a paper, provided he has given thirty days' previous notice to the Press-Bureau, said notice to furnish particulars of title, object, and editor's name of the proposed publication. Any journal issued without permission will incur a penalty of ten to fifteen pounds (Turkish) for each month of its continuance. The publisher is the responsible person, and must forward two proof-sheets of every copy to the Press-Bureau, previous to publication.

MR. J. R. GREEN has completed the first volume of the revised and enlarged edition, in three octavos, of his well-known 'Short History of the English People.' He has rewritten the new volume, as he will rewrite its successors, so as to make the work an entirely new book.

MR. HORACE H. FURNESS, of Philadelphia, has finished his edition of 'Hamlet,' the third volume of his new variorum edition of Shakespeare. It is to be published in London before it appears in the United States.

M. PHILARETE CHASLES wrote a work on Shakespeare's Sonnets, which his widow has translated, and for which she hopes to find an English publisher. M. Chasles held that the Sonnets are addressed, in different sections, to the two Lords Southampton and Pembroke, and to three ladies, one beauty in the summer of her prime, a second younger than the poet, who was then in the decline of his autumn, and a third, the dark, black-eyed musician, who alone is generally recognized. The comment on each Sonnet is on its general subject only.

AT a recent meeting of the Town Council of Dumfries, a motion was made and agreed to for the erection of a statue of Burns in that town. A committee was appointed to take the necessary steps to carry out the proposition.

MESSRS. MACMILLAN & Co. have in the press 'Some Aspects of the Christian Ideal,' being a volume of sermons by the Rev. Lewis Campbell, Professor of Greek in the University of St. Andrews.

FRAY MARCELINO DE CIVEZZA, historian of the Franciscans and "consulor" of the Congregation of Propaganda Fide, has been

for some time past examining the rich and varied archives of the Royal Academy of History, Madrid, with a view to obtain data with reference to the second marriage of Christopher Columbus with the Doña Beatriz Henriquez de Arana. The researches are made with a view "to the beatification of the intrepid admiral" already decided upon by the Papal conclave.

TWO black marble slabs, with inscriptions in golden letters, have been placed in Paris, in memory of two celebrated Venetians who died there. One to Goldoni, on the No. 21, Rue Pavé-St.-Sauveur, the other to Daniel Manin, on the house in Rue Blanche where the President of the Venetian Republic died. In mentioning this fact, a French newspaper perpetrated the misprint of writing that Goldoni (the author of the 'Bourru Bienfaissant') was the "fondateur des Bureaux de Bienfaisance."

THE Geneva establishment for blind printers are about to start a publication, entitled *Journal des Aveugles*; the editor, compositors, and all their fellow-labourers are blind. Advertisements and financial information will be given in the columns of the paper.

MR. BAYARD TAYLOR has written a lengthy criticism upon Mr. Tennyson, for the May-June number of the *International Review*. Mr. Philip Gilbert Hamerton is the art editor for Europe of this journal. Mr. G. Barnett Smith is to act as the literary editor for London, supplying the notes upon current English books.

A BIOGRAPHICAL paper on the Rev. John Whitaker, B.D. (1735-1808), the historian of Manchester, the author of 'The Ancient Cathedral of Cornwall,' 1804, and other works of excellence which have become drugs in the book-market, was read in Manchester last week by Mr. J. E. Bailey, of Stretford. Prominence was given to some overlooked details of Whitaker's connexion with Manchester and its first Improvement Act; to his intercourse with Dr. Johnson, who treated him with personal respectfulness, and as to whom Whitaker has stated that he himself was the only man (besides Mr. Beauclerc) who opposed him freely whenever he differed from him; and to his friendship with Gibbon, the historian, the early part of whose History had the benefit of being criticized by Whitaker when in MS., but "industriously gutted of everything very offensive" from a regard to the high character of Whitaker, who said that he had long suspected "the poor scepticism" of Gibbon's spirit.

MESSRS. W. H. ALLEN & Co. have in the press an edition of Milton, with Notes for College Students, by Dr. John Bradshaw, Professor of History and Fellow of the University of Madras.

THE papers have not mentioned that Simon Deutsch died on the 24th of March at Misir's Hotel, in Constantinople. After various schemes in journalism, finance, and communism, Deutsch had fastened himself on the Young Turkey party in Paris, and returned with them to Constantinople, where he expected to have the supreme direction of affairs. A few months ago one of the French illustrated papers published a portrait of him, surrounded by those of the Young Turkey leaders, and representing him as the regenerator of Turkey and the world at large.

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THE lives of the most eminent Parsees of ancient times are about to be published by Mr. Byramjee Patel, of Bombay, who is already known in Western India as an author of a 'History of Persia.' Mr. Patel's work will be published simultaneously in Bombay and London.

THE University of Calcutta has at length resolved to admit female students. At the debate in Council, the motion allowing women to acquire degrees was carried with only one dissentient voice, namely, that of Father Lafont, a Roman Catholic clergyman. It is now almost certain that the example of Calcutta will be followed by Madras and Bombay; and what has been done in arts may possibly be carried out in medicine. We may, therefore, in time, hear of Hindoo ladies becoming doctors, and performing most useful work in zenanas and palaces, from which all doctors of the male sex are rigorously excluded.

The Times announces the death of Fernan Caballero, the Spanish novelist.

A SOCIETY for the Preservation of the Irish Language" has been started in Dublin. We should be sorry to throw cold water on such a project, but we doubt whether the members of the Committee, most of whom live in Dublin, are fully aware how very fast the language is dying out. We fear the Society begins too late, and it might do well to adopt Prof. Rhys's suggestion, that it should direct its attention to the establishment of a school of a Gaelic Philology, and induce young men to take up the scientific study of Irish Literature and Antiquities.

SCIENCE

THE NAPLES AQUARIUM.

Crystal Palace, Sydenham, April 16, 1877.

SEVERAL notices have appeared in the *Athenæum* about the Naples Aquarium belonging to Dr. Anton Dobrin, who calls it, rather too vaguely, "The Naples Zoological Station." I have now to state that on Saturday last, April 14, 1877, at three o'clock in the afternoon, was launched at Messrs. Thornycroft's ship-building yard a small iron screw-steamer, measuring about forty-five feet long, specially built for collecting living marine animals in the Mediterranean Sea, for the Naples Aquarium. This steamer, constructed for the moderate sum of 1,200*l.*, is the noble gift of the Imperial Academy of Sciences of Berlin. The engines, or rather the engine, of the vessel, for she has but one inverted cylinder, is capable of working up to twenty horse-power, and, therefore, there is plenty of surplus force for dredging work, and a grooved wheel is attached to the machinery for the insertion of a rope to haul up dredges, towing-nets, "swabs," and other apparatus for gathering "the sea's abundant progeny." And for maintaining animals alive till the vessel arrives at the little pier close to the Aquarium, which stands, a square white building, on the very edge of the beautiful Bay of Naples, there are in the steamer two tanks, placed respectively fore and aft; these tanks being thus travelling aquaria, with a provision enabling the ship's machinery to change, or circulate and aerate the water, whether the vessel is driven by steam or wind, for she is provided with sails to economize steam power. Circulation can be carried on, moreover, when the vessel is at rest. A separate arrangement enables a large number of smaller creatures to be conveyed in glass jars of various dimensions. There are also means for doing work with the microscope, and comfortable accommodation for cooking, sleeping, &c. This little vessel will be sent to Naples in the course of a few days, on board a larger steamer, so as to arrive in Italy

in time for the coming season's collecting. Mr. Siemens, the eminent physicist, has had something to do with arranging her, though she is designed by Mr. Thornycroft. It is to be hoped that she will do much good service to natural history, and add greatly to the already large and unrivalled collection of living creatures in the Naples Aquarium. There are in Britain already several seaside aquaria, and though most of these possess superfluous belongings, not one of them can boast of a steamer made exclusively for biological purposes, except, I think, at Blackpool. This should not be.

When this vessel glided into the Thames, stern foremost, and with her steam already up, in readiness for a trial trip, which took place immediately afterwards, and in which she behaved herself in a very satisfactory manner, there was none of the usual ceremonies of a launch. There were not more than a couple of dozen of people present, among whom I, whose privilege it has been to do much in aid of the Naples Aquarium, was the only naturalist. But the event seemed to me, with my usual aquarium zeal, more important than the first floating of all the big ironclads of all the navies in the world! She was not even named as she slid down her soap-covered "ways," but I propose to call her "Glaucus," after the sea-god, and in remembrance of my old and valued friend, the late Charles Kingsley, who, in 1858, produced a book having the same name—"Glaucus"—which has done much, in Britain and elsewhere, for the furtherance of the study of living marine zoology and botany.

I trust that, in a similar manner, the ship Glaucus will add many treasures to the Crystal Palace Aquarium, through Messrs. Pickernell and Capt. Badcock, who so kindly and constantly bring them from Italy free of cost. W. A. LLOYD.

GEOGRAPHICAL NOTES.

AFTER much deliberation, the plan of the English scheme of further and more systematic exploration of Central Africa, has been at length formulated on a more national basis than seemed at first probable, owing to its connexion with the proposals of the King of the Belgians. Its first objects will be the survey and opening up of new and more direct routes between the east coast of Africa and Victoria Nyanza and Lake Nyassa, and across the still unexplored space between the latter Lake and Tanganyika. A programme of operations and appeal to the British public will be issued in a few days.

Mr. Hore, Surveyor to the London Missionary Society's Tanganyika Expedition, left London on Saturday last for Zanzibar, with a set of bullock-waggons, carts, and other outfit prepared for the overland route to Ujiji, via Saadani and Mpwapwa. The Rev. Roger Price left via the Cape some weeks ago, for the purpose of obtaining oxen for the journey, which he will convey to Zanzibar.

Although Dr. Lenz has been compelled by the state of his health to return to Europe, the French expedition, under Count di Brazza, is still prosecuting its task of exploring the Ogowé, and that enterprising officer has succeeded in establishing friendly relations with most of the tribes he has come in contact with, and who, in many instances, rushed out of their villages to assist in carrying his baggage. Leaving the petty officer in charge at Lopé, which has been made the dépôt and base of operations, M. di Brazza, with his companions, Dr. Ballay and M. Marche, had ascended the main stream for a considerable distance, passing some very difficult rapids, and proceeding beyond some falls of considerable magnitude, but further progress being impossible, on account of the river being in full flood, had returned to Lopé to prepare his maps of the tract of country visited, and, whilst awaiting the subsiding of the water, had despatched the quartermaster Hamon to Gaboon with letters, and to bring up a further supply of provisions, &c. M. di Brazza was accompanied to Lopé by several hundred Osyebos (not the hostile Osyebas, but a friendly tribe bearing nearly the same name, but antagonistic to the former), who would act as

carriers and escort when he is able to recommence his journey eastward. All the members of the expedition were in good health, and confident that their efforts would finally be crowned with success; and as the Osyebos, Aduna, and other tribes were so well disposed and willing to assist them, there appears to be little doubt of their being able to reach the great lakes of the interior, and perhaps meet Stanley. We may, therefore, look forward to an early solution of the vexed question whether the Lualaba be connected with the Congo, as supposed by Commander Cameron, or with the Ogowé, according to the hypothesis of Dr. Pogge. Should the conclusion arrived at by Commander Cameron prove correct, it is by no means improbable that the Ogowé will be found to be identical with the Well of Dr. Schweinfurth, and both these with the Kubanda, or "great river flowing westward," first heard of by the late Dr. Barth.

SOCIETIES.

ROYAL.—April 12.—Dr. Hooker, C.B., President, in the chair.—The following papers were read: 'On certain Molecular Changes which occur in Steel and Iron during the separate Acts of Heating and Cooling,' by Prof. Norris,—"On the rapidity of Growth and Variability of some Madreporia on an Atlantic Cable, with remarks upon the Rate of Accumulation of Foraminiferal Deposits," by Prof. P. M. Duncan,—"On Attraction and Repulsion of Bubbles by Heat," and 'On the Constant Vibration of Minute Bubbles,' by Mr. W. N. Hartley.

ASTRONOMICAL.—April 13.—Mr. W. Huggins, President, in the chair.—Mr. F. Newton was elected a Fellow.—The President announced that the Council had voted 250*l.* towards the expenses of Mr. Gill's expedition for observing the opposition of Mars. Three Members of the Council of the Royal Society had also guaranteed that, if the remainder of the sum required is not advanced out of next year's Government grant of 4,000*l.* to the Royal Society, they will themselves contribute 250*l.* between them to the expedition.—Lord Lindsay gave a verbal account of the methods he has employed in reducing his observations of the opposition of the planet Juno. The value of the solar parallax deduced by one method is 8° 82', and by another method is 8° 81". The observations and reductions are now ready for printing, and will be published as Vol. II. of the *Dan Eht* observations.—Mr. Gill gave an account of his proposed expedition to the Island of Ascension, and announced that he hoped to be able to secure observations of the diurnal parallax of three of the minor planets, which come to opposition about the same time as the planet Mars. Ariadne will come to opposition on the 24th of July, and its distance from the Earth will be only 0° 83. The Sun's distance being taken as unity, its declination will be 15° south, so that the geometrical conditions of the station at Ascension will be very favourable. The other two minor planets are Melpomene and Iris. Melpomene will have a declination of 2° north, and Iris will be less favourably placed.—Mr. Christie gave an account of his new half-prism spectroscope, an instrument which increases the length of the spectrum operated upon without increasing its purity. With a comparatively small direct vision instrument he obtains a dispersion equivalent to 160 prisms of 60°.—Notes, by the Rev. S. J. Perry and Mr. Rand Capron, were read, describing their search for the planet Vulcan on the 20th, 21st, and 22nd of last month. No planet was seen.—Mr. J. W. L. Glaisher read a paper 'On an Elliptic Function Solution of Kepler's Problem.'

SOCIETY OF ANTIQUARIES.—April 12.—F. Oavry, Esq., President, in the chair.—Notice was given that the Anniversary Meeting, for the election of the President, Council, and Officers, would take place on St. George's Day, Monday, the 23rd April, at 2 p.m. The Report of the Auditors was read.—A letter was read which, in pursuance of a resolution passed by the Society on the 1st of

March, had been addressed by the President, in his name, and on behalf of the Council, to the Right Hon. the Lord Chancellor, with reference to the Bill introduced by his lordship into the House of Lords, to authorize the destruction of certain records at the Record Office, on the ground that they are of no possible use to any one. In this letter the Council urged the necessity of the utmost caution in carrying out the provision of this measure, should it eventually become law, and especially deprecated recourse being had to "pulping," as such a proceeding would relieve those concerned from all responsibility as to the documents submitted to that operation. The letter went on to say that, although the Council could not doubt that the utmost caution would be exercised in London by Sir T. Duffus Hardy, or any of the gentlemen in the Public Record Office, the extension of the Bill to country records, and the provision in the Bill that the approval of their destruction should rest with the Custos Rotulorum, appeared to the Council to afford no adequate security for due care being exercised. To this letter a reply had been received from the Lord Chancellor, stating that the memorial of the Council would be laid before the Committee of the House of Lords, to whom the Bill had been referred.—The Dean and Chapter of Canterbury exhibited, through Mr. J. B. Sheppard, a volume of manuscript letters and other documents, the contents of which were on the eve of publication by the Camden Society. The President observed that it was highly gratifying to find, from the way in which these letters, &c., were mounted and arranged, that the cathedral manuscripts were in such good custody. It was an example which might with advantage be followed.—Mr. A. W. Franks, Director, exhibited a Dutch tobacco-box of brass, ornamented with figures and inscriptions in German and Dutch, on which Mr. H. S. Milman made some remarks. The box, like that exhibited before the Society on May 4, 1876, was commemorative of the Seven Years' War, and Mr. Milman pointed out the particular campaigns and battles which were depicted.—The Hon. A. Dillon exhibited the following objects in illustration of the history of Venice and the doges:—1. Two diplomas, one which bore the silver bulla-shaped seal of Francesco Molino, who was doge from 1646 to 1655, the other the leaden seal of Domenico Contarini (1659-1674). The diplomas were commissions of military rank on one Guglielmo Hienus. 2. Two gold pieces of ten and twelve zecchini respectively—one of the Doge F. Molino, the other of Paolo Rainerio. These pieces bore the inscription first affixed by Dandolo in the thirteenth century, and of which the concluding word gives its name to the coin: SIT. T. XPE. DAT. Q. TV. REGIS. ISTE. DVCAT., i.e. Sit Tibi, Christe, datus, quem tu regis iste Ducatus. 3. An oval bronze medal, 2½ in. by 2 in., in honour of the victories won by Morosini over the Turks. The Turk is represented kneeling as a suppliant before the Doge—an attitude which, in the present day, he seems loth to assume before even greater potentates. 4. A very fine bronze medal of Cristoforo Moro, who was doge from 1462 to 1471. A cousin and namesake of this Moro was Governor of Cyprus, and it has been conjectured that the representation of Othello as a Moor arose from a confusion between the surname of the governor and the name of the race. In Cinthio's tale, the governor is simply called Moro.—Mr. C. Knight Watson exhibited, by permission of the Warden and Fellows of Winchester College, a very curious deed, probably of the time of William the Conqueror, being a grant of "Tinsuiciz" (i.e. Tingewick in Bucks) to the Abbey of the Holy Trinity of the Mount at Rouen, from Ilbert de Lacy and his wife Haduida. Along with the deed, and till quite recently appended to it, was the seal of Ilbert de Lacy, probably the oldest known seal of a subject not holding, so far as we know, any special post of eminence. The device was an equestrian figure bearing long pointed shield, and with a close-fitting cap-shaped helmet. Around was the inscription, "Sigillum Ilberti de

Laceo" (in the deed itself, *Laceo*). In addition, the seal bore the crosses, and signatures with crosses, of Ilbert de Lacy, of Haduida his wife, and of "King William" (Wili. Regis). Mr. Knight Watson entered into various particulars connected with the deed and with its date, and showed how it illustrated the general history of the period. It came into the possession of Winchester College in the following manner. Richard the Second permitted the Abbey at Rouen to part with its lands at Tingewick to William of Wykeham, and to this day the living is in the gift of New College, Oxford ('Federis,' vii. p. 697).

ARCHAEOLOGICAL INSTITUTE.—April 6.—Lord Talbot de Malahide in the chair.—A memoir was read on Norham Castle. As the most important stronghold between Carlisle and Berwick, this castle afforded Mr. G. T. Clark a fine subject, and he was listened to with much attention.—Mr. M. Bloxam exhibited a photograph of a sepulchral slab lately discovered in the ancient Anglo-Saxon church of Monks Wearmouth, on the coast of Durham, not far from Newcastle-upon-Tyne. From a careful inspection of an inscription on this stone, Mr. Bloxam adjudged this commemorative slab as placed in honour of Herebercht, a priest of venerable life, who is stated to have died the same day as St. Cuthbert, thus carrying us back to the days of the celebrated Bede, and favouring the assumption that it is the earliest Christian sepulchral slab in this country to which a precise date can be assigned.—A communication was read from Mr. P. O. Papillon, of Lexden Manor, Colchester, relative to the discovery of two Roman pottery kilns on a farm belonging to him. Fragments of black, red, and white ware, a coin of Vespasian, and a fibula were also found on the spot.—Mr. Waller made some observations on two of the oldest brasses existing at Stoke D'Abernon, rubbings of which were exhibited by Mrs. J. Gwilt.—A fine collection of bronze swords found in the Thames, together with a British dagger and sheath and other weapons, were shown by Mr. T. Layton, and elicited remarks from Mr. Bloxam, who believed them to be British.—An inscribed silver mounted mazer bowl, of the early part of the sixteenth century, which had formerly belonged to the Alms House of the Holy Trinity at Cirencester, being exhibited by Prof. Church, attention was called to the rarity of these bowls, and the curious fact that names were given to them.—A quaint book of shreds and patches, and a musket of very peculiar construction, were exhibited by Mr. A. Sawyer.—A leather bottle, said to have been in use in the time of James the First, came from Miss Matheson.—Mrs. Fitzpatrick lent an incised marble slab from the catacombs of St. Calixtus, in Rome.

STATISTICAL.—April 17.—A paper, entitled 'Births, Deaths, and Marriages, and the Comparative Progress of Population in some of the Principal Countries of Europe,' by Mr. F. Martin, was read.

ENTOMOLOGICAL.—April 4.—Prof. Westwood, President, in the chair.—Messrs. G. Harding, C. A. Briggs, and J. T. Carrington were elected Ordinary Members; and Messrs. E. H. Birchall, T. D. Gibson Carmichael, and V. Cluse were elected Subscribers.—The Secretary exhibited a collection of fine species of Lepidoptera, from a place about twenty miles from Bangkok, in Siam, forwarded to him by Mr. R. Garner, of Stoke-upon-Trent.—Mr. M'Lachlan exhibited a specimen of *Ophideres materna*, a brightly-coloured exotic species of Noctuidæ, given to him by Mr. R. H. Scott, with note to the effect that it was taken at sea in lat. 25° 24' S., long. 62° 10' E. (the nearest land being the island of Mauritius, about 360 miles distant), by Capt. Raeburn, of the ship Airlie. The moth is a common Indian species, but is found also in Africa. A specimen was long ago received from Brazil, and Mr. Grote had recently noticed its occurrence in Florida. He also exhibited a cocoon and pupa of a species of Cetoniidæ (probably *Diplognathus silaceus*) from

Cameroons, sent to Mr. Rutherford. The cocoon appeared to be formed of dark-brown earth, but attached thickly to the exterior were oval, slightly flattened, deep black, hard bodies (each nearly five lines long by two broad), which he thought were probably the excrement of some rodent animal.—Mr. Champion exhibited *Stenus Kiesenwetteri* (hitherto only found in this country at Wimbledon), *Gymnusa brevicollis*, *Bembidium nigricorne*, and *Plociomerus luridus*, all from Chobham. Also *Philonthus cicatricosus*, from Shoreham.—Mr. H. Vaughan exhibited (on behalf of Mr. Bidwell) a specimen of *Notodonta trilophus*, taken about the year 1867, by a lamplighter at Ipswich, who had it alive with several specimens of *N. ziczac*. It was only the second (authentic) capture of the insect in this country, the first having been found at St. Osyth, in Essex, by Mr. Douglas.—The President read a letter he had received from Mr. B. G. Cole respecting the subject of Seasonal-Dimorphism in Lepidoptera. He observed that from a number of eggs laid by *Ephyra punctaria*, those that emerged in July were of the spotted variety, while those which remained in the pupa state till the following May in all respects resembled the mother. Mr. Cole referred to some remarks by Dr. Knaggs, published in the *Entomologist's Monthly Magazine* (vol. iii. p. 238), as bearing on the same subject. He considered it probable that the insects that were produced by a slow process of development would produce the May form (which might be considered the type), whilst those whose development was hastened by the heat and light of summer would produce smaller and less perfect insects.—Mr. M'Lachlan alluded incidentally to the Lepidoptera brought home by the Arctic Expedition from the far north (82° N.), and said that the larvae of most of those species must, of necessity, require more than one season to acquire their full growth; for the short and fitful summer was utterly inadequate for the full development in one season of most of the species, and, furthermore, it was probable that the pupa state might, habitually, last several years.—The President read 'Notes upon a Strepsipterous Insect, parasitic on an Exotic Species of Homoptera (*Epora subtilis*, Wlk.), from Sarawak,' accompanied by drawings illustrating the metamorphosis. He also read 'Notes on the Genus *Prosopistoma*, especially with regard to the species from Madagascar described by Latreille, of which he exhibited the types.—Mr. Cameron communicated a paper 'On East Indian Tentredinidæ'; and Mr. Butler a paper 'On the Lepidoptera of the Amazon Valley, collected by Dr. Trail in the Years 1873-75.'—Mr. Baly communicated 'Descriptions of New Species of Halticidæ,' and Mr. C. O. Waterhouse, a 'Monograph of the Australian Species of the Coleopterous Family, *Lycidæ*'—Mr. F. Smith read 'Descriptions of New Species of the Genera *Pseudomyrma* and *Tetraponera*, belonging to the Family Myrmicidæ.'

SOCIETY OF ARTS.—April 12.—Dr. Wright in the chair.—The paper read was 'On the Cinchona Alkaloids, their Sources, Production, and Use,' by Dr. B. H. Paul.

April 18.—Major Donnelly in the chair.—Four new Members were proposed for election.—A lecture was delivered by Mr. E. J. Reed, 'On the Modifications which Ships of War have undergone during the last Twenty Years.'

MATHEMATICAL.—April 12.—Lord Rayleigh, President, in the chair.—Mr. C. Pendlebury was elected a Member.—The following communications were made to the Society: 'On Hesse's Ternary Operator and Applications,' by Mr. J. J. Walker, 'Geometrical Illustration of a Theorem relating to an Irrational Function of an Imaginary Variable,' and 'On the General Differential Equation $\frac{dx}{\sqrt{X}} + \frac{dy}{\sqrt{Y}} = 0$, where X, Y are the same Quartic Functions of x, y respectively,' by Prof. Cayley, 'On Some Cases of Parallel Motion,' by Mr. H. Hart,—and 'A Method of solving Partial Differential Equations which have a general First

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Integral, applied to Equations of the Third Order with Two Independent Variables,' by Prof. H. W. Lloyd Tanner.

ANTHROPOLOGICAL INSTITUTE. — April 10.—J. Evans, Esq., President, in the chair.—The President exhibited two stone instruments from Sandway District, North Burmah.—Some flint arrowheads, scrapers, &c., from Ditchley, Oxon, were exhibited by Capt. H. Dillon.—A paper, 'On some Rude Stone Monuments in North Wales,' was read by Mr. A. L. Lewis. The chief point of interest being the existence of single outlying stones on the north-east of the circle near Penmaenmawr, which is thus shown to conform to, and to lend further confirmation to, the rule found by him to exist generally in British circles, of a special reference to the north-east by outlying stones or otherwise.—Papers were also read: 'On some Curious Coincidences in Celtic and Maori Vocabulary,' by the Rev. W. Ross,—and 'On Australian Aboriginal Languages, Traditions, &c.,' by Messrs. Greenway, M'Donald, Rowley, Malone, and Dr. Creed.—Col. A. Lane Fox, Messrs. Hyde Clarke, Walhouse, Mogridge, Park-Harrison, and the President, took part in the discussion.

NEW SHAKSPERE. — April 13.—Prof. Karl Elze, V.P., in the chair.—Prof. Elze made a short address, acknowledging the compliment paid to German Shakspeare literature and himself by the Society representing the poet in his own country calling him, a foreigner, to preside over its meeting.—The new Members announced were: Signor Pagliardini, Prof. J. J. Lias, Prof. E. H. Smith, E. S. Cox, Mrs. W. R. Bullock, Bradford Literary Club, and J. Mackenzie Miall.—Mr. P. Bayne then read a paper 'On the Character of Brutus in the Play of "Julius Caesar."'
Setting out with the remark that the impartial dramatic sympathy of Shakspeare, enabling him to enter the heart and speak from the mouth alike of Cordelia and of Iago, made it difficult to discern his personal sentiments, Mr. Bayne suggested one or two criteria by which his views as a man might be discovered in his works as an artist. One of these was the general impression left on the mind by a particular drama: we might generally be sure that what we felt strongly was what Shakspeare intended us to feel. Another was his choice of subjects, and his mode of deciding between issues presented on the stage. When, for example, Shakspeare chose for treatment "perhaps the most momentous issue ever fought out in this world, that between Cæsar and Brutus," we may believe that his adhesion to the cause of popular right, as opposed to unlimited personal sovereignty, was indicated by his decision that the action of Brutus was heroic. Quoting, as applicable to the early Romans as well as to the Greek, these words of Grote—“The hatred of kings . . . was a pre-eminent virtue, flowing directly from the noblest and wisest part of their nature,” Mr. Bayne argued that Shakspeare, though no classical scholar, evinced a more accurate conception of the moral and patriotic ideal of the ancients in making Brutus the hero of his play than those clerical scholars who, influenced by modern ideas, affirmed that those who slew Cæsar were guilty of a great crime.” Even in his weaknesses, the Brutus of Shakspeare was represented as noble. He expected to find others as good as himself, a fatal mistake in practical affairs, and trusted for influence upon masses of men to reason and logic rather than to rhetorical art. Antony, therefore, who, as compared with him, was a political charlatan, got the better of him. Mr. Bayne illustrated at some length the position that Shakspeare always represented the multitude as foolish and childish, but, at the same time, recognized the soundness of their instincts, and the readiness with which they responded to any appeal to their gratitude and courtesy. That Shakspeare had an exceptional and superlative regard for the character of Brutus, he argued, from the careful elaboration of the scenes with Portia and with the boy Lucius, scenes to which there is nothing parallel in Shakspeare's treatment of men,

and from the estimate of Brutus put into the mouth of Antony, his enemy:—

His life was gentle; and the elements
So mix'd in him, that Nature might stand up,
And say to all the world, This was a man!

—Mr. Furnivall then read: 1, some notes by Prof. Dowden on the opening bridal song in the 'Two Noble Kinsmen,' showing that the flowers in it were emblems of wedded life; 2, a paper, by Mr. James Spedding, 'On the Division of the Acts in "Lear," "Much Ado," and "Twelfth Night."'
Mr. Spedding insisted that in 'Lear' time must be given for the great battle in act V. sc. ii. to be fought, and that, therefore, the end of act IV. must be moved forward to the exit Edgar in the present V. ii., while act V. must begin with Edgar's entrance. In 'Much Ado,' Mr. Spedding would end act I. with its first scene; start act II. with the present I. ii., and end it with II. ii.; open act III. with Benedict in the garden, then present II. iii.; and begin act IV. in Hero's dressing-room, the present III. iv. In 'Twelfth Night,' Mr. Spedding proposed to end act I. with the present I. iv.; act II. with the present II. ii.; and act III. with the present III. i., the fourth and fifth acts ending where they do now. In 'Richard the Second,' the first act should end with its third scene instead of its fourth. By these changes the present incongruities would be removed.

PHYSICAL. — April 14.—Prof. G. C. Foster, President, in the chair.—The Secretary described a new form of colorimeter, devised by Dr. Mills. It consists of two vertical glass tubes, about ten centimetres in length and two centimetres in diameter, and contracted at their lower ends, which are graduated in millimetres, and fixed in a vertical frame. In each tube a loosely-fitting disk of white or black glass (as occasion may require) can be raised or lowered from below by means of a glass rod, and the edge of the concave meniscus of the liquid is concealed from view by an opaque ring above it. The two liquids under examination are introduced into the tubes to the same level, and the disks adjusted until rendered invisible.—Mr. Christie gave an account of a new form of spectroscope, in which “half-prisms” are used to magnify the dispersion.

MEETINGS FOR THE ENSUING WEEK.

- MON.** Antiquaries, 2.—*Anniversary*.
Society of Arts, 4.—*Connexion of Greek and Roman Art with the Teaching of the Classics*, Lecture II., Mr. S. Colvin (Cantor Lecture).
TUES. British Architects, 8.—
Geographical, 8.—Temperature of the Deep-Sea Bottom, and the Currents which it Depends, Dr. W. E. Carpenter, Royal Institution, 3.—Chemistry of the Heavenly Bodies, Prof. J. H. Gladstone.
Anthropological Institute, 8.—Migrations of the Equimaux, Dr. J. Rae, "Earthworks," Mr. R. E. Holt, "Note on a skull from Ohio," Prof. G. Busk, "Antarctic and Andaman and the Malacca," Col. A. Lane Fox and Mr. W. L. Distant, "Objects from a supposed Kitchen-Midden at Smyrna," Mr. R. B. Martin.
Civil Engineers, 8.—Deep Boring for Coal at Scars, Lincolnshire, Prof. E. Hall, "Street Tramways," Mr. R. Southar.
Society of Arts, 8.—Trade and Resources of Morocco, Dr. A. Leared.
WED. Literature, 4.—*Anniversary*.
Telegraph Engineers, 8.—"Batteries," Mr. M. F. Roberts.
Geological, 8.—
Society of Arts, 8.—"Dead not Dumb," Mr. B. St. John Akers.
THURS. Royal Institution, 3.—Heat, Prof. Tyndall.
Society of Arts, 8.—Phosphor-Bronze and its Applications, Mr. A. Dick.
FRI. Royal, 4.—
U.S. Revenue Institution, 8.—Our Relations with the Tribes of the North-West Frontier of India, Capt. H. C. Marsh.
Quckett Microscopic, 8.—Contribution to the Life-History of *Botryllus*, Mr. T. C. White.
Royal Institution, 3.—Arctic Life, Dr. J. Rae.
SAT. Royal Institution, 3.—Babylonian Literature, Rev. A. H. Sayce.
Physical, 8.—
Botanic, 32.—General.

Science Gossip.

OUR readers may find it convenient to be reminded that the *conversazione* given by the President and Council of the Royal Society will take place on Wednesday next.

THE planet Mercury, during the ensuing week, will be a conspicuous object in the evening. It will attain its greatest heliocentric latitude on the 26th inst., and be at its greatest eastern elongation on the 3rd of May. On the 22d inst. it will be very near the star δ Arietis.

THIS week was published the first number of a new monthly astronomical journal, *The Observatory*, edited by Mr. W. H. M. Christie, of the Royal Observatory, Greenwich. Besides a very interest-

ing account of the proceedings at the meeting of the Royal Astronomical Society on the 13th inst., it contains articles on "Photographic Spectra of Stars," by Dr. Huggins; on "Solar Parallax," by D. Gill; on the "Nebular Hypothesis," by G. H. Darwin; on "Variability of Stars," by J. Birmingham; on "Borely's Comet," and "The Great Meteor of March 17," by Capt. Tupman. *The Observatory* is to appear on the third Friday of each month.

THROUGH the influence and assistance of the Clothworkers' Company, a Professorship of Textile Industry was created in the Yorkshire College of Science. The success which has attended this class has induced the same company to extend their assistance to the college by 10,000/. At the Annual Meeting, held in Leeds on the 16th inst., Lord Frederick Cavendish, M.P., stated that the College was making rapid progress, the students having increased from 80 to 131. It was decided that the new building should be provided without delay.

ANOTHER new comet was discovered by Mr. Lewis Swift at Rochester, New York State, on the 11th inst., and afterwards independently by M. Borelli, at Marseilles, on the 14th inst. (last Saturday). It was a faint object, in the constellation Cassiopeia, and moving northerly.

THE Crown Agents for the Colonies have appointed Mr. F. W. North, of Dudley, to inspect the coal fields of Cape Colony, South Africa, and to report on their geological features and their industrial value.

REMARKABLE, in a mineralogical point of view, is the discovery at Wheal Newton, in Cornwall, of native silver, in capillary groups, of ruby silver, and brittle silver glance, all embedded in an ochre lode running through the clay slate. Of the probability of the commercial value of this discovery we have no information.

FINE ARTS

THE SOCIETY OF PAINTERS in WATER COLOURS. — The EIGHTY-EIGHTH EXHIBITION WILL OPEN ON MONDAY NEXT, April 23.—5, Pall Mall East. ALFRED D. FRIPP, Sec.

INSTITUTE of PAINTERS in WATER COLOURS. — The FORTY-THIRD ANNUAL EXHIBITION WILL OPEN ON MONDAY NEXT, April 23.—Gallery, 53, Pall Mall. H. F. PHILLIPS, Sec.

DUDLEY GALLERY. — Egyptian Hall, Piccadilly.—GENERAL EXHIBITION of WATER-COLOUR DRAWINGS.—The THIRTEENTH ANNUAL EXHIBITION is OPEN DAILY from Ten till Six.—Admission, 1s. Catalogue, 6d. ROBERT F. MCNAIR, Sec.

GOUPIIL & COMPAGNY'S FINE-ART GALLERIES. — 25, Bedford Street, Covent Garden.—NOW OPEN, an Exhibition of High-Class Continental Paintings, including Leibl's "One Painting," the DORNING DEW; an important Exhibit by the celebrated Julian, Bonni, Pasini, Decamps, Bouguereau, Troyon, Corot, Chevillard, De Neuville, De Nittis, Van Marcke, Zeim, Fortuny, Villegas, Cortazzo, Frontenat, Jimenez, Sorbi, Israels, and W. Morris, Sadée, Ten Kate and other celebrated Foreign Artists.—OPEN DAILY from Ten to Six o'clock.—Admission, 1s.

THE THIRTEENTH ANNUAL EXHIBITION of CABINET PICTURES by ARTISTS of the BRITISH and FOREIGN SCHOOLS is NOW OPEN at Thomas McLean's Gallery, 7, Haymarket.—Admission, 1s., including Catalogue.

EN RECONNAISSANCE. — This Grand Picture, by E. DETAILLE, an incident in the Franco-German War, is now ON VIEW at the THIRTEENTH ANNUAL EXHIBITION of PAINTINGS at Thomas McLean's Gallery, 7, Haymarket.

DORE'S GREAT WORKS. — "CHRIST LEAVING the PRETORIUM," and "CHRIST ENTERING JERUSALEM" (the latter just completed), each 3½ by 32 feet, with "Dream of Pilate's Wife," "Christian Martyrs," "Night of the Crucifixion," "House of Caiaphas," &c., at the DOME GALLERY, 25, New Bond Street. Daily, Ten to Six.—1s.

A Descriptive Catalogue of the Bronzes of European Origin in the South Kensington Museum. With an Introductory Notice. By C. Drury E. Fortnum. Illustrated. (Chapman & Hall.)

It is almost a pity that this Catalogue does not include the Oriental bronzes, of which the South Kensington Museum possesses so many specimens; but no doubt these works will form the subject of another catalogue, for the preparation of which our knowledge is hardly ripe. Mr. Fortnum's Catalogue of Majolica was wholly a labour of love, and his knowledge of the subject it dealt with very remark-

able indeed. It is not, therefore, surprising that we find him less intimately acquainted with bronzes than with vessels and dishes of the gaudy but effective ware which has been popular in Europe. The majolica catalogue, or rather its elaborate and learned introduction, is of high value. The work now before us is likely to be useful; but it can hardly be said to have "stuff" enough in it to admit of the process of abridgment by which, doubtless, much to their surprise, the managers at South Kensington contrived to make popular a large series of catalogues.

Mr. Fortnum has put together a vast number of facts about working in bronze, and the arts of design applied to that material. These are arranged in chronological order, and they extend from the most ancient period to the death of Baron Marochetti, a tolerably comprehensive history, implying, as is generally the case, more than one remarkable anti-climax, for no contrast could be greater than that involved in bringing together Cellini and Marochetti, Marochetti and Michael Angelo. Treating a theme so extensive, a competent historian like Mr. Fortnum could not fail to produce a valuable and extremely curious book, admirable as a work for reference, and well worth the reading of every one who cares for the subject.

There is a certain frankness and independence of treatment in the Introduction, which, to say the least of it, is unusual in a book produced and published at public cost. For example, archaeological discussions are surely not desirable in the "historical" introductions of official catalogues. We object to this practice with the less hesitation because we are at one with Mr. Fortnum in those instances of praise or censure we have noticed in these pages, and, therefore, are the fairer witnesses against this practice. On p. lxxiii, for example, are comments on the opinions of the Rev. C. W. King, about the so-called Annecy Athlete, a figure discovered in 1867. Mr. King based his belief in the incapacity of the sculptors of the Hadrianic period to produce so fine a work on the fact that a century before, under Nero, Zenodorus had so signally failed in casting his colossal statue of that emperor.

"But," says Mr. Fortnum, "surely an artist capable of modelling and finishing such a work as the equestrian statue of Marcus Aurelius, at a period some quarter of a century after the stimulus of Hadrian's own living patronage had passed away, would have been capable of executing a small figure such as the Annecy Athlete, copied, in all probability, from an earlier work."

This is good criticism out of place. Much more objectionable, however, is the following, on what are really pieces of rubbish. Of modern statues we are told,—"That to Sir H. Havelock, in Trafalgar Square, by William Behnes, cannot be considered as successful; nor can that to Sir C. Napier, on the same unfortunate site, doomed by the Fates to modern artistic catastrophe; it was the work of Adams." These are two instances in a string of criticisms quite out of place in an official catalogue, and still more so in one which professes to describe the brouzes, not in Trafalgar Square, but in the South Kensington Museum. Worst of all are the criticisms embodied in the Catalogue proper. Of these take one at random:—"Bust, bronze,

an armed female, with snaky hair," &c., "entitled, 'La Gorgone,' the work of the Duchess Castiglione-Colonna." "The artist's assumed name, 'A. Marcello,' is inscribed on the side of the base." So far well; but why should the Art Department pay Mr. Fortnum for forming an opinion, and a printer for producing the following very just criticism?—"This theatrical rendering of an ill-concealed ideal is an example of what should be avoided in plastic art."

No doubt a careful editor would have pointed out to our author certain slips of a kind not uncommon in books produced to satisfy commercial requirements, and, even under the most favourable circumstances, not altogether to be avoided, yet which are rather frequent in this book; e.g., on p. xxxv, we read of "the island of Harty, Kent;" on p. xxxvi, "at Harty, in the Isle of Sheppey;" on p. cc, the Trafalgar Square lions are said to have been "modelled by Sir Charles Landseer." A competent editor would have called Mr. Fortnum's attention to the statement, p. clxxxvi, on Romano-British workers in metal—"We had among us good bronziasts and enamellers, and Celtic workers in gold, unsurpassed even by Etruscan hands." The assertion italicised is very questionable. On the opposite page we read—"The addition of enamelling to monumental effigies and to brasses was not unfrequent, but always upon copper (? latten or brass) plates. In Rochester Cathedral was the tomb of Walter de Merton (1277), an enamel work, destroyed by the Puritans." We do not know about "the Puritans," yet it would have been well if Mr. Fortnum had mentioned, instead of a lost one, the existing examples of enamelling afforded by the effigies of William de Valence, in Westminster Abbey, the ground of which is entirely covered with champlevé enamel, and the not less remarkable effigies of Blanche de Champagne, Duchess of Brittany (1283), brought from the Abbey of Hennebont, now in the Louvre, 70 bis. Besides, see Fillon's 'Archives,' &c., ii. 129, &c.

It is a fact that "the addition of enamel (?enamel) to monumental effigies and brasses was not unfrequent." So true is this, that a very large proportion of the monumental brasses of importance comprise more or less enamel in the armorials; in fact, the very example mentioned here, the well-known memorial-portrait of Sir John D'Aubernon the First retains its ancient enamels, in the large heater-shaped shield of the knight, and the little escutcheon on the dexter side of the figure. This is an English work, dating probably from the year after Walter de Merton's tomb was sent to Rochester by Maître Jehan de Limoges. The Abbey of Fontaine-Daniel is said to contain enamelled tomb-figures like that of William de Valence.

We think it is not correct to say of palimpsest brasses that the plates were generally merely turned "the (second) engraving being adapted to the form" of the first. It is less than correct to say that English brasses were shaped to the outline of the figure, and that "foreign brasses, on the other hand, show less economy of metal," the large quadrangular plates being formed of pieces neatly joined together. The fact should be exactly stated, that late English memorials of this order were most frequently on quadrangular

plates, not shaped to the figure. As to the signatures of latteners and brass-makers, Mr. Fortnum has forgotten to mention that very ancient one which is at Westley Waterless, 1325, and noticed by Mr. Waller as probably the mark of Walter Dixi of Bernwell, at any rate a signature. In referring to early English works, effigies and sculptures in metal, Mr. Fortnum has mistaken the nature of the claims which have been made to include William Torel, the artist of Queen Eleanor's effigies at Westminster, among English sculptors. He says that it has been distinctly stated that Torel was of Italian birth or origin. This has, we know, been said, but not by writers of account. "On the other hand," says Mr. Fortnum, "it has been shown that lands were held in Lincolnshire by one Torel, as stated in Domesday Book, and that the name *Toroldus* also occurs in reference to Suffolk and Essex," in 1222, another Torel, William, a son of William, held lands in Essex and Hertfordshire. Our author tries to effect a compromise thus:—"It may, perhaps, be inferred that the artist of the tombs in question was of another generation, English born, of the same stock, of the Italian origin of which the name and the artistic excellence of his sculpture would be presumptive evidence." But there is no reason whatever for calling Torel an un-English name; records are here cited which refer it beyond the Conquest, more than 200 years before William Torel of Westminster wrought the queen's statue. As to the suggested Italian origin of the artistic excellence of this sculptor, we must say there is some perversity in this notion, because the evidence is all the other way, seeing that no Italian work, which is fit to be compared for a moment with it, had been produced before this statue was cast in the abbot's grave-garth at Westminster. Has Mr. Fortnum forgotten that Andrea Pisano was born in 1270, and that French and English sculpture was, until long after that date, immeasurably superior to Italian? The statue of Queen Eleanor is a fine example of the sculptural style in England and France at this period. So are the statues in the Eleanor crosses, an effigy in St. Denis, the brasses of Margaret, Lady Camoys, at Trotton, 1310, and of Joan, Lady de Cobham, at Cobham, 1320, and countless seals of lords, ladies, and establishments, lay and ecclesiastical, and ivories in abundance. It was the style of the period, and in grace, beauty, sentiment, execution, finish, and every other element of fine design, far finer than the vigorous, but rude, crude, and ungainly figures of A. Pisano. The queen's statue was cast in the seventeenth year of Edward the First, or 1291. Its style is a developed one, due to long study, for nothing of the sort leaps to life at one bound, whereas Pisano had produced next to nothing at that date.

The fact that this book contains so large a mass of data on a peculiar subject, made accessible by good indexes, and that the author has spared no pains in bringing his data together, will recommend it to students who do not expect perfection in the first edition of any work, however carefully produced.

MM. GOUPIL AND CO.'S GALLERY.

This Exhibition, held in Bedford Street, Covent Garden, comprises fewer pictures than its fore-

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runners, and among these are fewer of the first order. Enough will be found on the walls, however, to reward a visit. The proprietors intend to change the examples from time to time, so that in a few weeks some of those now in the place may be removed, and others substituted. Among the pictures at present on view are several of importance, which we have noticed before, either in the *Salon*, Paris, or in this gallery. Of these it must suffice to call the reader's attention to their presence. Among them is M. Lefebvre's *Morning Dew*.—Long ago Decamps exhibited his *Job and his Friends*, a street view, with the gaunt form of the man of many troubles seated near a building, and nearly equally emaciated figures of the would-be comforters near him, a fine piece of chiaroscuro of characteristic value and quality, luminous in its tones, and intensely fine in colouring.—Here is a large cattle piece, by M. Van Marcke, which we are glad to see again, although it is a little thin and spotty.—Close to it hangs M. Gérôme's *Santon at the Door of a Mosque, Constantinople*. Likewise by M. Gérôme is the *Arab in Prayer*, a man in a yellow dress, standing in a mosque, his back towards us.—A subject of the same kind is M. Pasini's *Interior of a Mosque*, a most vivid and powerful study of effect and colour, a deep blue dado of tiles enriched with diapers, and splendidly hued emblems and inscriptions; above this the wall space is covered in deep brownish grey, and traversed by slender shafts, and over all is the upper space of the wall and the vault, gilt gorgeously, and instinct with gleams of reflected light of many hues, innumerable shadows lurking, so to say, in the hollows, and a sombre glory covering all, the warm hues centring in a window, before which hangs a red curtain, illuminated by the sun, the cool tints having for their chief the wall of blue tiles, a capital example of colour on a simple principle, combined happily in chiaroscuro.

A fine Corot, not seen in this country before, is styled *Woodcutters*; two men at work on a trunk in a glade, with deep-shadowed woods on our right, a rocky bank opposite, the vista ending in a rock illuminated by the light of evening in a pale radiance. It is a solemn and effective picture, quite worthy of the master, although devoid of the peculiarly pure silver of his twilights.

The painting which will attract most interest is that which many will remember seeing at Fortuny's sale, a large unfinished work, representing a *Courtyard in the Alhambra*; the brimming tank, like a vast mirror of obsidian, fills the centre, and reflects in perfect inversion the pillars and arches of the cloister, the bright enrichments of the walls, the deep shadows, the blue and grey sky, the glittering of the golden mosaics and tile decorations; a work which, unfinished as it is, is resplendent with local colour and light, amazingly rich in tone, and, so far as the circumstances permitted, perfect in keeping. The charming execution of the artist, his amazing precision of touch, and the delicacy of his treatment of nature, are admirably shown in the group of flowering shrubs on our right, in the mid-distance; the *modus operandi* of the painter, the marvellous dexterity of his handling, are most attractive.—Another important picture here is by M. Goupil, and styled *A Lady of the Time of Robespierre*, a half-length seated figure of a lady, who admirably represents the character aimed at, wearing a dark, olive cloth dress—a warm grey dress; abundance of fair and flossy hair falls from a parting in the middle of the top of the head, and forms a perfect frame for the pale and clear carnations, exquisitely toned with grey; the features, that are rather clear than fine, and belong to an irritable, highly-strung temperament, shown in a mouth of exquisite sensibility and mobility, and yet very voluptuous, firm nostrils, and a large sensuous nose, bold eyes, that would not flinch, being, besides, unsympathetic, if not cruel; these are signs of a temperament tending to hysteria, and, therefore, exquisitely adapted to the subject, which has been often chosen by the highly accomplished painter. The student in flesh-painting will fully

enjoy the handling, at once free, broad, and firm, especially as regards the exquisitely sensitive lips, and the capital drawing *en bloc* of the elements of the head. M. Goupil generally relieves his figures on a dark ground; we should like to see what he would do on a reverse mode.

Rather unfortunately placed above this is a good picture by M. Clairin, a painter likely to attain a higher reputation than he yet enjoys. It is styled the *Carnival in Venice*, many groups of splendidly clad figures, buildings, and gondolas, displayed in sunlight.—A characteristic work by M. De Neuville is styled *Fighting from the House Tops*. The tiled roof of a house, with grey lichens, white mortar splashes, the chimney-stacks blackened by home fires, its ridge, dormers, all weathered and rich in colour, has been occupied by a party of Frenchmen, bound to defend the entrance of a village against the invaders in spiked helmets advancing below. Other Frenchmen fire from under the louvres of the sunlit, whitewashed, roughcast tower of a church on the opposite side of the way; puffs of blue vapour issue from the openings of the tower. Puffs of steam-like smoke appear in the air far off, for Prussian guns are shelling the place. On the roof before us an officer has perched himself, glass in hand, to watch the artillery, being hopeful of retaliation in kind; he clings to the rusty iron pipe of a charcoal stove, which issues on the ridge; astride of the ridge, and cool as a cat watching a mouse, is a Zouave, whose deadly carbine has served France well; this is a capital figure. In front a French infantryman has been hit, and rolls over the eaves, vainly clutching at the gutter. New defenders issue through a dormer. The stack of chimneys in front, the tiles, and the arms of the defenders are capitally drawn; but the sky and the mid-distance on our left are by no means worthy of the artist.—A picture which we saw at the *Salon*, styled *Guard House at St. Denis*, by M. Dupray, may be classed with the work of M. De Neuville; it comprises a view of a street, with figures of soldiers and civilians. Some parts of the distant buildings, though not agreeable in colour, are extremely harmonious in tone, and the whole, in spite of the gloom of the lighting, is true, and, in its way, artistic.

By M. Cortazzo is *The Judgment of Paris*, a reversed version of the old story, a buxom lady holding the apple, and viewing three gentlemen, who display their figures and their costumes before her. There is much vivacity in this design, a sparkling effect has been attained, but the colour is chilly, the lighting hard, and the tones are opaque.—By M. De Nittis is a "clever" little picture of the *Northern Embankment*.—By M. Chatrain is *A Chat with the Widow*, an officer making love to a luxuriant woman, whose voluptuous expression is spiritedly rendered; the painting is capital.—By M. C. De Cock is *The Fisherman*, a man in a grey dress, lingering in a wood, at the side of a stream.—Near this is *Arabian Horsemen*, by Fromentin.—We commend some pictures by M. Zeini, which are not, however, equal to others by him.—*A Fishing Boat*, by M. Mesdag, is better than some recent productions, but still mannered to the last degree.—A capital figure of a *Confectioner*, holding pans, recalling M. Roybet's style, but capital in itself, is here, by M. Mettling.—*The Dance*, by M. Sobi, children at play, has spirit and character, which charm, while its excessive hardness and coldness of lighting and colour repulse the observer.

BEWICK'S 'BRITISH BIRDS.'

Newcastle-on-Tyne, April 18th, 1877.

THE Misses Bewick (surviving daughters of Thomas Bewick) have had sent to them a copy of a volume, entitled 'Our Summer Migrants,' with a request to be informed if they have sold the woodcuts of their father's work on 'British Birds.' The book referred to is described on the cover as "Illustrated by Thomas Bewick," and on the title-page as "Illustrated from designs by Thomas Bewick." I am authorized to inform you that the Misses Bewick still hold the woodcuts of all their

father's works, and to request that you will kindly give this correction to any misunderstanding which may have arisen from the publication of copies of a number of the illustrations in Bewick's 'British Birds,' in a way calculated to mislead the public.

At the end of 'Our Summer Migrants,' I find an advertisement of 'The Natural History and Antiquities of Selborne,' which is also described as "Illustrated with Engravings by Thomas Bewick." I beg to say that Thomas Bewick never illustrated the work in question. R. WARD.

NOTES FROM NAPLES.

Naples, April 10, 1877.

THE Exhibition of Fine Arts was inaugurated on Sunday by His Majesty Victor Emmanuel in person. There were present also the Prince and Princess of Piedmont, several of the ministers, and a number of other persons distinguished by social position and artistic reputation. The attendance, however, was on this occasion restricted, comparatively few having been invited. Count Spinelli, the president of the committee, opened the proceedings by a speech, and was followed by Cavaliere Salazar, who is known to the world as the Inspector of the Pinacoteca of the Museum, and as the indefatigable and successful explorer after the remains of Neapolitan medieval art which lay buried in monasteries or old churches. After the delivery of these addresses, the King declared the Exhibition open to the public, and the royal party then proceeded to examine the many and beautiful specimens of Italian art and ingenuity. Those parts of Italy which are most numerously represented are the upper and central provinces, four hundred of the exhibitors, it is said, being of the Roman province alone; yet there are several Sicilians, and not a few, of course, from the South Italian provinces. On Thursday, the 5th inst., artists, and artists alone, were permitted to enter, and now comes the rush, particularly as the price of tickets is reduced after the inauguration day. Amongst the works most admired are, in pictures, those of Michetti, Tusquez (whose 'Ave Maria' is exquisite), Lo Jacono, a Sicilian, who represents the Conca d'Oro in a Sirocco; Pasini, who describes the details of an Arab market; and Paglano, who paints the 'Inventario.' In sculpture the works which attract most are the 'Slave,' by Ghiootti, the 'Sira' of Rondoni, a group representing the three Brothers Cairoli, whose history is interwoven with that of the last Neapolitan revolution, the three 'Abruzzesi Graces' of Barbella, the 'Vestal' of Franchesi, and a number of others. The Minister of Public Instruction has assigned 50,000 lire, on the part of the Government, to be expended in the purchase of the works exhibited, and private persons, even before the opening of the Exhibition, had purchased liberally. A picture representing Pastum was bought by Count Arthur de la Feld; one of Michetti's, the 'Corpus Domini,' was bought by M. Goupil fils for 30,000 lire, and a copy of it has been ordered by M. Goupil for 15,000 lire. Count Spinelli was the purchaser of a picture by Altamura, representing an affecting passage from the history of Maria Spinelli, between whom and Pergolesi existed a devoted attachment. So far, therefore, the sales promise a rich harvest for the exhibitors, and Italian living artists will meet with further encouragement from the royal family and many of the wealthy nobility of the South.

H. W.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold, for pounds, on the 13th and 14th inst., the following pictures, from the collection of the late Mr. R. Napier: Murillo, The Virgin of the Immaculate Conception, with Infant Angels, 79; The Virgin as the Good Shepherdess, 63. C. Dolci, Santa Christians Destroying her Idols, 75. Tintoretto, A Portrait of a Venetian Nobleman, in the Character of David, 54. Palma Vecchio, The Adoration of the Shepherds, 168. S. Cantarini, The Saviour, represented as a Child, 105. Raffaele, The Holy Family, with St. Elizabeth and St. John,

63; The Virgin holding the Infant Saviour in her Arms, 60. L. Da Vinci, The Virgin and Child, 65. Guardi, A Pair of Views of Venice, 100. Moucheron, A Classical Landscape, with Figures, 68. A. Both, A Group of Peasants at a Wine-stall in the Forum of Rome, 75. J. Van Huysum, A Vase, with a Bouquet of Flowers and Fruit, 336. J. Van Os, A Group of Fruit and Flowers at the Foot of a Vase, 88. J. Weenix, Group of Children on a Terrace, 99. Rembrandt, Portrait of the Burgomaster Six, 106; Portrait of a Lady in a Ruff, 110. P. De Hooghe, Interior of a Room, with Figures, 105; A Flemish Interior, 110. A. Pynacker, A River Scene, 173. J. Ruyssdael, A Landscape at the Edge of a Forest, 65; Bleaching-Ground near Haarlem, 131. A. Van de Velde, A Dutch Winter Scene, 81. J. Wynants, A Landscape, with a Farmyard surrounded by Trees, 53. P. Wouwermans, The Halt at the Gipsy's Camp, 105; The Halt, a Group of Men with a Horse, 89; A Mountainous Landscape, with a Stag-hunt, 94. D. Teniers, A Flemish Farmyard, 84. Molinaer, The Fortified Moat of a Fortified Town, 50. Van Muscher, An Interior of a Room, with a Lady Seated, 71. Verheyen, Views in Utrecht, 71. Sir J. Reynolds, Mrs. Hartley and Child, 69. H. M' Culloch, Highland Moorland Scenery, 162. B. C. Koekkoek, A Forest Scene, 556; A Woody Landscape, Sunset Effect, 630. P. van Schendel, A Market Scene in Rotterdam, 215; A Market Scene in Rotterdam, the Companion, 210. E. Verboekhoven, Scotch Sheep and Colley Dogs, 383; Peasants of Chamounix, with Cattle, 178. H. Koekkoek, A Sea-Piece, Boats getting out of Harbour, 68; A Sea-Piece, Boats getting into Harbour, 78; A Sea-Piece, 157. L. Haghe, The Audience Chamber in the Hôtel de Ville at Bruges, 777. Metzu, An Interior, with a Lady playing a Spinet, 84. Gaspar Crayer, The Infant Saviour, with St. John and the Lamb, and Joseph, 64. C. Jons-son, Portrait of a Lady, 51. Van der Helst, Portrait of Admiral de Ruyter, 136. W. Mieris, An Interior of a Kitchen, 78; Interior of a Grocer's Shop, the Companion, 94; Interior of an Eating-house, 215. Van der Capella, A Dutch Winter Scene, 61. P. de Koningh, A Grand Landscape, 58. G. Van Aelst, A Group of Fruit and a Glass Beaker, 220. A. Cuyp, A Sea-Piece, off the Dutch Coast, 52. P. Potter, A Bull and Two Cows, in a Landscape, 115; A Landscape, with Cattle, &c., 315. G. Netscher, Portrait of a Young Girl, 53. Jan Steen, The Challenge, 141; An Interior, with Children teaching a Cat to Read, and a Girl seated, holding a Kitten (two), 99. J. Ruyssdael, A Mountainous Landscape, with a Waterfall, 252. J. Wynants and A. Van de Velde, A Landscape, 71. N. Bergem, A Frozen Canal Scene, 100. D. Teniers, The Smoker, 123; The Card Players, 210. Lucas Van Leyden, A Series of Twelve Miniatures, in same frame, 54. Jan de Mabuse, A Triptych, 519. B. Van Orley, The Virgin seated, holding the Infant Christ, 54. Rubens, The Holy Family, 75.

Modern pictures, as under, were sold in Paris last week, for francs. Brascassat, Le Taureau en Liberté, 17,000. Corot, L'Enclos, 2,600. Daubigny, L'Etang, 2,300. Decamps, La Fuite en Egypte, 5,000. De Jonghe, Le Livre Défendu, 4,190. Delacroix, Lion et Serpent, 20,000. Diaz, La Forêt, 6,800; Assomption, 5,650. J. Dupré, Le Soir, 2,300. Fromentin, Le Combat, 7,300. Jacque, Moutons au Pâturage, 4,800. Meissonier, La Sentinelle, 20,500. J. F. Millet, La Jeune Bergère, 5,750; La Petite Gardesuse d'Oies, 4,000. T. Rousseau, Soleil Couchant, 6,100. Schreyer, Attelage Russe poursuivi par les Loups, 11,550. A. Stevens, Souvenir de la Patrie, 2,700; Fleurs d'Automne, 6,200. Troyon, Le Passage du Pont, 15,000; Vaches au Pâturage, 13,500; La Confession d'un Brigand, 18,000. Willems, La Collation, 6,450.

The under-mentioned tapestries, the property of the Duc d'Albe, were sold last week, for francs. A fine tapestry from Ferrara, entitled L'Ensevelissement du Christ, 15,000. Another, Scènes Allégoriques de la Vie du Christ, nine figures,

16,800. La Passion, Florentine, 19,600. Flemish tapestries: Le Baptême du Christ, forty-one figures, 34,900; Prière au Jardin des Oliviers, 18,000; Le Chemin de la Croix, 25,000; Le Calvaire, 25,000. Brussels tapestries: L'Attaque, 9,000; Le Passage du Fleuve, 5,000; La Victoire, 8,000. Pictures: Murillo, Portrait du Fils de Murillo, 29,000. Rubens, Le Départ pour le Marché, 23,000. Velasquez, Portrait de l'Infante Marie-Marguerite, 45,000.

Fine-Art Gossip.

THE private view of the Royal Academy Exhibition is appointed for May the 4th, the galleries will be opened to the public on the following Monday.

MR. WATTS is about to turn again to the large equestrian statue of Hugh Lupus, Earl of Chester, the design of which we described some time since. The model first made for this work was accidentally destroyed, so that the artist will make a new version in clay.

MR. WATTS's contributions to the approaching Grosvenor Exhibition comprise a life-size portrait of Mrs. Percy Wyndham, in a dress sumptuously embroidered with sun-flowers, and standing in a garden, with foliage in the background. Likewise "Love and Death," representing the gigantic veiled figure of Death, clad in white, endeavouring to enter a house, while Love, naked youth, with parti-coloured wings, strenuously essays to prevent the intrusion of the Destroyer. We described these paintings a considerable time ago at length; M. Rejon is to engrave the latter, at the desire of the painter. A third work is a life-size, three-quarters length portrait of Lady Coutts-Lindsay, holding a violin, on which she is playing, while moving to our left. Mr. Millais will be represented in this gallery by portraits of ladies; Mr. Holman Hunt, probably, by two small pictures, not yet arrived in England.

MR. LEIGHTON's statue of an athlete struggling with a serpent, which we described a short time since, is to be his most important contribution to the Academy Exhibition; it has been most successfully cast in bronze, and will unquestionably form one of the most important elements of the approaching display in Burlington Gardens. The artist sends three small but charming pictures.

MR. VAL PRINSEP is enlarging his studio in Holland Park Road, in order to execute the important State picture, preparatory studies and portraits comprehended in which now occupy all his time and energies in India. It is said that he makes progress with these studies, notwithstanding abundant difficulties.

At a meeting held on Saturday last by the Committee of the Cabinet Oil Picture Exhibition of the Dudley Gallery, the following gentlemen were added to the present Committee: Messrs. L. Alma-Tadema, Pettie, Boughton, Herkomer, R. W. Macbeth, Fildes, Woods, Gregory, F. Holl, J. D. Watson, McWhirter, Small, Aumonier, V. Prinsep, N. Henry, C. Hunter, Raven, C. E. Johnson, T. Graham, T. Danby, E. Waterlow, and Hollway.

MESSRS. THOMAS AGNEW & SONS, whose place of business has been removed from Waterloo Place to 39, Old Bond Street, open to-day (Saturday) their new galleries and collections of works of art.

A SPECIAL exhibition of paintings, drawings, and art manufacture will be opened in the Albert Institute, Dundee, on October 1st. Two special exhibitions have been held in Dundee during recent years—one when the British Association visited that town in 1867, and the other when the Institute was opened in 1873.

THE *Gazette des Beaux-Arts* for this month contains, besides other papers, an essay and account of that curious and peculiar picture, or rather triptych, which decorates the Cathedral of Aix in Provence, and is ascribed to King René of Anjou, or with more probability to Van Eyck, comprising, in the centre, the Virgin seated on a burning bush,

hence the name 'Buisson ardent' applied to this work. Below is Moses, with sheep, and an angel saluting him; in the wings appears, on the right, King René in a splendid costume of peace, with SS. Magdalene, Anthony, and Maurice; on the left, the second wife of René, Jeanne de Laval, kneels in prayer, with SS. John the Evangelist, Catherine, and Nicholas. The gist of the paper is the production of records discovered by M. Louis Blancard, archivist des Bouches-du-Rhone, styled "Comptes des menus plaisirs de la Maison du Roy"; one of the records states the payment of cash, "A M^e Nicolas, le peintre qui a fait Rubrum quem viderat Moyses, la somme de xxx escus," &c., 1475-6. That this refers to the triptych seems established by the inscription on the border of the work at foot, "Rubrum quem viderat Moyses in combustum," &c. The superfluous "r" in "Rubrum" was doubtless due to the scribe. Another record refers to "M^e Nicolas, le peintre d'Avignon," 1478-9; a third names a certain Jean Nicolas, "orfèvre." M. P. Trabaud, author of the article in question, has noticed that M. Michiels found in the archives of the Brotherhood of Painters of Ghent, a letter from King René to a certain Jeannot, dated October the 25th (year date lost or omitted), referring to the employment by him of "deux compagnons peintres." M. Trabaud puts the question if the "Jean Nicolas, orfèvre," is the same with Jeannot of Ghent, King René's correspondent; in this case the painter of the triptych might have been a Fleming, who probably resided temporarily in the Provençal capital; if so, this might assort with the introduction of the tutelars, SS. John and Nicholas, in the wing of the triptych. This latter notion is ingenious, and by no means improbable. The central picture was painted in 1475, the wings at a somewhat later date.

MANY of our readers will be glad to learn that Mrs. Allingham, who has been seriously affected by blood-poisoning, is much better, and, it is hoped, in the fair way to recovery.

THE French Commission des Monuments Historiques has acquired the five principal tombs of the Grand Masters of the Order of St. John, in the Isle of Rhodes, which were, it is said, threatened with destruction.

THE death of M. Jeanron is announced; he was born at Boulogne-sur-Mer, in 1809. A picture by him, in the Luxembourg, represents 'Le Port abandonné d'Ambleteuse.' He was employed by the French government in many important trusts, including the classification of pictures in the Louvre, chronologically and by schools; he reorganized the Musée de Chalcographie, and served the arts and archaeology in many valuable modes.

"W. P. P." on behalf of the Pennsylvania Museum, remonstrates against our expression of surprise and regret that "the authorities of Philadelphia had found means to buy at a corresponding price Herr Mackart's huge 'Catherine Cornaro,' yet had not cash enough for the Castellani treasures." He states that the price of the picture was 4,000*l.*, that of the antiquities, majolica, antiques, jewellery, &c., 60,000*l.*, i.e., 30,000*l.* for each collection. "The authorities of Philadelphia had nothing whatever to do with either the picture or the collection, and the picture alluded to is now on loan at the Academy of the Fine Arts in this city (Philadelphia), and will remain there until the 31st of March, under the care of the directors of that institution, on payment of the rental, 1,500 dollars, for the same. Owing to the depressed condition of financial matters in America at the time of the late International Exhibition, it was found to be impossible to raise so large a sum as 60,000*l.*, although every effort was made by the Pennsylvania Museum and School of Industrial Art to secure the Castellani collections for this city. The collections are now on loan for six months in New York, and I am very sorry to say that there is very little hope of securing them, or even one of them, and they do not seem to be so much admired or appreciated in New York (judging by the slim attendance) as they were in Philadelphia."

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It seems to be a great pity that so good a collection cannot be kept in America, for the advantages arising from it as an educating influence would be very great to our industrial arts, and the cost of it, although very large, would undoubtedly be made up over and over again in a few years by the benefit to our people in the way of good taste in art manufactures." A result of this failure to buy will be that collections of antiquities will be cheaper.

A NEW picture by Miss Thompson, styled "Inkerman," will be on view next week at the gallery of the Fine Art Society, New Bond Street.

MUSIC

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Sir Michael Costa.—FRIDAY NEXT, April 27, Costa's Oratorio, "ELL." Madame Sherrington, Mademoiselle Patey, Mr. Vernon Ruby, Mr. Lewis Thomas, and Mr. S. M. Orgain; Mr. Willing—Tickets, 3s. and 5s.; Numbered Rows, 7s.; Stalls, 10s. od, now ready.

MUSICAL UNION.—TUESDAY, May 1. Programme: Quartets—Mozart and Beethoven; Trio, B Flat, Robinstein, with Papini-Lassere, and Breitner (pupil of Hubinstein); last time this season.—Tickets, 7s. 6d., 10s. 6d., 12s. 6d., 15s. 6d., 18s. 6d., 21s. 6d., 24s. 6d., 27s. 6d., 30s. 6d., 33s. 6d., 36s. 6d., 39s. 6d., 42s. 6d., 45s. 6d., 48s. 6d., 51s. 6d., 54s. 6d., 57s. 6d., 60s. 6d., 63s. 6d., 66s. 6d., 69s. 6d., 72s. 6d., 75s. 6d., 78s. 6d., 81s. 6d., 84s. 6d., 87s. 6d., 90s. 6d., 93s. 6d., 96s. 6d., 99s. 6d., 102s. 6d., now ready.

MISS PURDY'S MORNING CONCERT will take place at St. George's Hall, W. on WEDNESDAY, May 9.—Full particulars will be announced.—35, Victoria Road, Kensington, W.

Der Fliegende Holländer: Opera in Three Acts.

By Richard Wagner. With German Words, and an English Adaptation by John P. Jackson. Edited by J. Pittman. (Boosey & Co.)

Cabinet Operas: The Flying Dutchman, Piano-forte Solo. (Same publishers.)

Pauline: Opera in Four Acts. By F. H. Cowen. (Same publishers.)

THE publication of the piano-forte and vocal score of Herr Wagner's operatic masterpiece, "Der Fliegende Holländer," is most opportune, seeing that London is to have two Italian adaptations this season, if the directors of the Royal Italian Opera and of Her Majesty's Theatre fulfil the pledges of their prospectuses. There is every inducement, indeed, to produce the work after the artistic success it enjoyed at Drury Lane Theatre, under Mr. Wood's Italian Opera direction, with Mlle. Murska and Mr. Santley, and under Mr. Carl Rosa's management (in English) last season with Mdlle. Torriani, and Mr. Santley again in the character of the doomed Vanderdecken. The edition issued by Messrs. Boosey & Co. has been most carefully edited by Mr. Pittman, who has classified the pieces very clearly, enumerating in the eight numbers of the composer's score the airs and finales, so that it is easy to select any particular composition. This arrangement also has the advantage of indicating Herr Wagner's intentions more palpably than when the reader has to hunt through eight sections of his setting of the story. The English translation has evidently been revised in the present issue of the music, and the words have also been nicely fitted to the notation. The type is remarkably legible in the two languages under the notes, and amateurs who propose to hear either of the two forthcoming versions or both, will not have the slightest difficulty in following the Italian libretto by having the German and English words. Dismissing any further reference to the publication, the advantages and attractions of which, indeed, speak for themselves, it is but justice to the gifted musician, whose later productions have given rise to such endless controversy, to repeat what has been over and over again stated in these columns, that the "Fliegende Holländer" will take its place in the permanent répertoire of every opera-house which makes the slightest pretensions to include the lyric dramas of the master-minds. The opera will stand the crucial test of every really great work, that is, it can be played or sung without scenic adjunction; and yet that imagination must be unimpressive indeed which can be insensible to its intensely interesting and, it may be added, fascinating influences. So powerful is the descriptive character of the music, that the characters are indi-

vidualized in the mind's eye, and the situations are presented as if the drama itself was under notice. The terrible *trio finale* of the second act is realized even in the drawing-room with only a piano-forte accompaniment to the three voices—the spell-bound Senta, the joyous father Daland, little dreaming that his daughter will forfeit her life to save a soul, and the ever-wandering and homeless mariner, who sees salvation in the eyes of Senta, the loved one faithful unto death. And it is because the composer has realized so completely the conflicting emotions that hearers follow the first act so hopefully, and feel so deeply the dénouement of the last act. It is easy enough to point out the charm of the solos of the Helmsman and of the Forester, the captivating theme of the Spinning-wheel Chorus, the unearthly accents of the crew of the ship that has so long sailed the wide ocean without having a resting port; but the genius of the composer is shown in the highest degree in the supernatural situations, and, whatever have been the artistic and ambitious aims of his later productions, his early inspirations will probably outlive his subsequent theoretical speculations.

Independently of the piano-forte and vocal score, the publishers have issued a separate piano-forte transcription of the full score of the "Fliegende Holländer" in the edition of "Cabinet Operas," a worthy addition to their "Royal Edition" of operas.

"Pauline" is the maiden essay of one of our youngest and most promising composers, Mr. F. H. Cowen, the pianist, who, however, was not fortunate in the libretto, based upon Bulwer's play, the "Lady of Lyons"; for, despite the success of many numbers of the early portions of the opera, when produced last season at the Lyceum Theatre by Mr. Carl Rosa, the construction of the last act was clumsy, and the words were weak. There are also the signs usual in a musician who is beginning his career, of a search for a style; but, on the whole, there are beauties in the score sufficient to justify the hope that Mr. Cowen may be as fortunate in his second opera as he was at the Birmingham Festival in his very clever setting as a cantata of Byron's "Corsair." For the drawing-room there are, however, songs sufficient to be accepted as melodious and captivating, as indeed has been proved at concerts, where popularity attends more than one ballad, whether for soprano, contralto, or baritone.

ROYAL ITALIAN OPERA.

WHEN Meyerbeer composed his five-act opera, "Les Huguenots," for the French operatic stage, and it was being rehearsed at the Académie Royale de Musique in 1836, he had not the most remote notion of ending the fourth act with a duet between Valentine and Raoul de Nangis, as his intended *finale* was the "Conjuration et Bénédiction des Poignards"; but Adolphe Nourrit, the Raoul of the first cast, suggested that the concerted piece, one of the most powerful and exciting compositions in the entire range of the lyric drama, should be followed by a duo, in which the wife of Le Comte de Nevers should endeavour to restrain Raoul from leaving her, to combat for the doomed Huguenots. Meyerbeer at once saw what could be made of the conflicting emotions of the unfortunate lovers, and he added the "Où vas-tu?" perhaps the most trying test of the powers of a *prima donna* and of a tenor to be found in any opera, and this duo it is which necessitates that both characters should be represented by artists quite out of the ordinary order of stage singers. In Mdlle. Falcon and in Nourrit the needful vocal and dramatic powers were combined, and the few amateurs who can now remember performances which took place more than forty years ago, have never felt their admiration of the two French artists diminished by the interpreters of any other country; Italian, German, Spanish, Belgian, and English casts can be cited, but none of them to excel that of Paris. Nourrit's best successor was M. Duprez, and Mdlle. Falcon's Valentine has been most nearly ap-

proached by Madame Viardot Garcia. The Italian artists who have been the most appreciated here were Grisi and Signor Mario. The finest German Valentine has been Fräulein Tietjens. Next to Mario, Giuglini proved vocally to be the most popular Raoul, but he was no actor. Even Mario was very unequal in the three earliest acts, but in the fourth and fifth he was magnificent, and his acting was throughout the opera chivalrous, graceful, and forcible. There is no temptation to dwell on the Covent Garden cast of the present period, but it may safely be said that singers could easily be found to present a far superior *ensemble* than that heard on the 14th inst., even if the celebrities of former seasons cannot be approached or rivalled. As it is, only the newly-imported tenor, Señor Gayarre, deserves notice. Now, dismissing all consideration of his predecessors in the part of Raoul, it may at once be affirmed that there are three tenors in the present Covent Garden company, every one of whom would act and sing Raoul more correctly, more passionately, more artistically, and more impressively than Señor Gayarre, who takes unjustifiable liberties with the text, and substitutes extravagance and exaggeration for refinement and delicacy. It may be easy to frame ingenious apologies for the defects of the *timbre* of his organ, and the lack of soundness in his style; but the question, after all, which interests the operatic public, after being told that they are to hear a phenomenal tenor, is whether the sympathy which ought to be created on behalf of Raoul is excited by the newcomer; and if Señor Gayarre does not possess fascination and genuine sensibility, what end can be answered by suppressing the plain truth? If any one of the three tenors referred to above can meet the requirements of the character far better than the present representative, why should not the cast be improved and strengthened? The harsh and grating tones that militated against Señor Gayarre as Fernando in the "Favorita," were still more obvious in Raoul. The text requires the employment of accent, emphasis, expression, modification of sounds, and these essential elements are not realized by the use of a screamy *sforzando*, and of displaced *pianissimos*. The absence of a free and frank carriage of the voice in the cantabile passages is not compensated for by the resort to the *aria infuriata*; powerful passions can be shown, as Gluck asserts, even by an actor who is apparently calm. Whether Señor Gayarre's capabilities have been too severely tried in Fernando and Raoul will be shown in his future assumptions, but he must develop in them very different qualities before he can be styled a first-class tenor.

It was a great disappointment that Mdlle. Marimon was prevented by a cold from appearing as Norina in "Don Pasquale," but the accomplished *prima donna* is to resume her part of the Queen in the "Huguenots," on the 21st inst., and the more this artiste is heard, the more satisfied will be the subscribers and the general public. Of the "Barbiere," it will be time enough to speak when Madame Adelina Patti resumes her part of Rosina. Signor Marini's reappearance as Arnaldo in "William Tell" was highly acceptable. M. Capoul, it was hoped, would be heard in "Faust" and in the "Sonnambula," an expectation not to be realized, as Señor Gayarre is announced for M. Gounod's opera. Mdlle. Marimon is announced for the 26th to appear in "Don Pasquale," and, on the 28th, Bellini's "Puritani" will be revived, with Mdlle. Albani as Elvira, and Señor Gayarre as Arturo, which will be his fourth character here. M. Maurel's return will be as Mefistofele in "Faust."

Since the above was in type there have been new arrangements, as in "Faust" the name of Señor Gayarre has been withdrawn, and that of M. Capoul substituted, a change which the subscribers will certainly accept with pleasure. M. Maurel has his part of William Tell restored to him, vice Signor Cotogni. The name of Madame Ricca, who succeeded Madame Scalchi as Leonora

in the 'Favorita' has disappeared. Five representations have been announced for next week. M. Capoul's success, both in 'Don Pasquale' and in the 'Barbiere' as Count Almaviva, will lead, it is hoped, to his being placed more prominently before the public. He has the combined advantages of a handsome stage presence and a most sympathetic voice, and he is an admirable actor.

THE MUSICAL UNION.

AT the opening Matinée of the thirty-third season of the Musical Union, under the direction of Prof. Ella, last Tuesday afternoon, in St. James's Hall, Herr Raff's Quintet, in A minor, Op. 107, for pianoforte, two violins, viola, and violoncello, was the novelty. There is, however, nothing novel in his treatment; all his chamber compositions are in the same mould. There is much elaboration, bordering on diffuseness, and in his fugal movements he is dry, formal, and gloomy. On the other hand, his themes are very clearly defined, and are melodious, and the cantabiles are generally captivating. He is equitable in the assignment of the respective parts, and each instrument has its favoured turn. The Quintet will, like all works of complex structure, gain on rehearsing. The two String Quartets were by Schumann, No. 1, Op. 41, and by Mendelssohn, No. 2, Op. 12, with its charming *cancionetta*. The executants were Signor Breitner, from Trieste, pianist (a pupil of Herr Rubinstein, who made his *début* last season), Signor Papini, first violin, from Florence, Heer Holländer, second violin (from Holland), M. Van Waefghem, viola (from Belgium), and M. Lasserre, violoncello (French). This combination of artists exhibited the unity of style and *juste milieu* of expression and execution, the observance of which has proved of such essential benefit to art in the long-continued yearly performances of this association. The pianoforte solos, so brilliantly played by Signor Breitner, were Chopin's Impromptu in G flat, Op. 51, Rubinstein's Mélodie in F , and Mendelssohn's Prelude in E minor, Op. 35. The annual record for the season, 1876, is dedicated by Prof. Ella to Herr Rubinstein, who made his *début* at the Musical Union in 1857, as a recognition of the genius of the pianist and composer, and of his sympathy for the art-principles on which the Union has been consistently conducted.

CONCERTS.

THE orchestra of the New Philharmonic Concerts must practise more together, if the players wish to acquire the reputation of performing works with precision, refinement, and brilliancy. The execution of the two works by Herr Wagner—his March, dedicated to the King of Bavaria, and his Prelude to the first act of the 'Meistersinger von Nuremberg'—and of the Pastoral Symphony by Beethoven, was characterized by coarseness and loudness, even accepting the readings of the respective scores by the two conductors as really indicative of the intentions of the composers. The pianist, Mrs. Beesley, who played so brilliantly in Schumann's Concerto in A minor, and in Herr Raff's 'Spring Ode,' Op. 76, was harshly treated in the *tutti*; the Ode has a charming *larghetto*, but the last movement, *presto*, is diffuse and boisterous. There was only one vocalist, Mdlle. Chiomi, who had reason to protest against the loudness of the accompaniments to her two airs: one, the "Jewel" *bravura scena* of Marguerite, from M. Gounod's 'Faust'; and the other a dramatic scene, by Dr. Liszt, the touching words by M. Alexandre Dumas, "Jeanne d'Arc au Bûcher." This setting by the famous pianist is one of the most impassioned specimens of vocal declamation and of characteristic orchestration that have been written to illustrate the death of the Maid of Orleans. The mingled emotions of religious fervour, of heroic resignation, and of patriotic feeling, are noted by the composer in such a manner as to excite the strongest sympathy for the victim. The contrast between the devotional passages at the approach of death and the national impulses which sustain Jeanne at the funeral pile is marked with extraordinary

skill and effect, and the ascending and descending scales at the words, "Et pourtant j'ai sauvé la France," the refrain of each verse, tell most powerfully. Mdlle. Chiomi, by her pathos and fervour, realized the intentions of the composer so completely as to evoke a burst of applause at the close, followed by repeated recalls; the artiste, in fact, displayed an extent of compass in the register of her voice, a certainty in the attacks of the intervals, and a dramatic intensity, which quite took the audience by surprise, as no previous announcements had prepared the hearers to expect a *débutante* quite out of the ordinary order of concert singers. It is but right to state that the success of Mdlle. Chiomi at Florence in the 'Mignon' of M. Ambroise Thomas is now confirmed and accounted for.

The *début* of a nephew of Malibran, of a grandson of the famous tenor Garcia, and a son of Madame Pauline Viardot, was the event of the fourth Philharmonic Society's Concert. The old *habitués* of the Italian opera-houses were seen in full force, for they were eager to ascertain whether the recent success in Paris of the youthful M. Paul Viardot was to be ascribed to his artistic merit or to sympathy with the antecedents of his family. It is gratifying to be able to record that his triumph on his first appearance in this country, on the 16th inst., was unmistakable—and well deserved may at once be added. He played in the Violin Concerto in E minor, Op. 64, of Mendelssohn, with the self-possession, the steadiness, and the precision of an experienced artist. In the opening *allegro*, the firmness of his attacks was but the prelude to the pathos he displayed in the *andante*, while the *bravura* passage in the middle of the first movement, where the composer has placed his cadence, quite settled the question of his capability to execute the most complex passages with ease and exactitude. In those essential points, a fine tone and good intonation, M. Paul Viardot satisfied the connoisseurs; and his recall to the platform was followed by prolonged applause. Herr Brahms's Symphony, in C minor, No. 3, was introduced for the first time; but it is not necessary to go over the same ground as in the notices which have appeared in the *Athenæum* when the work was produced at Cambridge, and lately at the Crystal Palace. No very great sensation was created by the performance, despite a most glowing analysis in the book of the concert; but the Symphony was preceded by Beethoven's exciting 'Leonora' Overture, No. 3, and by Mendelssohn's Concerto, compositions so brilliant and telling that the listeners to the Symphony had perhaps exhausted their enthusiasm. The concluding instrumental item was Spohr's Overture, 'Der Alchymist.' The singers were Fräulein Friedländer and Mr. Shakespeare.

Signor Verdi's Quartet in E minor, executed by all the strings, under the direction of Mr. Manns, at the Crystal Palace Saturday Concert on the 14th inst., was well received, more out of compliment, perhaps, to the executants than owing to the charm of the composition, which terminates in what is called a *scherzo fuga*, but which has little relation to the ordinary *minuet* and *scherzo* of the great masters. This irregularity in the movements is exceptional, the other ones are quite orthodox, and the *andantino*, No. 2 of the four (the third is styled *prestissimo*), is very pleasing. It would be curious if the composer of so many operas with dreadful stories were to revive the fame of the old Italian masters who won distinction in classical chamber compositions, and there is nothing in the quartet to prevent Signor Verdi from emulating the glories of a Corelli or of a Cherubini. The displacement of a symphony for a quartet, even with all the strings, is not, however, a good precedent. The two Overtures were Spohr's 'Jessonda' and Beethoven's 'Leonora,' numbered the second of his four preludes to 'Fidelio.' It is in the key of C , as are Nos. 1 and 3. This is now the recognized order of the four works, and it serves no purpose to create confusion by displacing them, even if legal evidence sufficed to prove that No. 2 ought to be No. 1. Berlioz introduced this second overture at Drury Lane Theatre, when he

was musical director and conductor during Jullien's operatic management, and there are many judges who will concur with the French composer that No. 2 is the finest of the four preludes which Beethoven wrote, to free himself from the boredom of his admirers, and to gratify his own exhaustless fancy. In No. 2 the incidents of the opera are strongly suggested, the trumpet-blasts being equal in interest to those in No. 3, but the rush of the strings in the latter gains the suffrages for the third revised overture. A vote of thanks from all lovers of compositions, which unmistakably call forth the finest qualities of the pianoforte, is due to Herr Pauer, for the resuscitation of Hummel's Concerto in A flat, the last of a set of six, which that famous pianist gave to the musical world. Herr Pauer also played an Impromptu, a posthumous work by Schubert, and a Rondo, based on the chorus "Vivat Bacchus," from the opera the 'Seraglio.' The last-mentioned piece some hearers hissed, an unjustifiable insult to the executant, and certainly no compliment to Mozart, if such was intended. Madame Lemmann sang songs by Herr Taubert and Mr. F. Clay, but the introduction of a blind tenor was a painful exhibition, although sympathy was shown for him, and his talent both as singer and composer secured applause.

The Chamber-Music Concerts, under the direction of Herr Hermann Franke, were resumed at the Royal Academy of Music, on the 17th inst. The scheme included Schubert's Pianoforte and String Quintet in A , Op. 114, and Mr. G. A. Macfarren's String Quartet in G minor. The solo displays were by Herr Niemann, who played Beethoven's Variations and Fugue, Op. 35, and Herr Hausmann (from Berlin), who executed a Sonata by Marcello, arranged by Signor Piatti, and an Adagio by Locatelli. The string performers were Herren H. Franke and Schiever, first and second violins; Heer Holländer, viola; and Herr Hausmann, violoncello. Much deserved applause was bestowed on all the executants. Herr Henschel's fine voice was heard in two Lieder by Herr Brahms, and two by himself, one of which was the 'Trompeter von Seckingen,' so popular in Germany. The next concert will be on the 24th inst., when Miss Richards will be the pianist.

Musical Gossip.

HERR ANTON RUBINSTEIN will play in his Pianoforte Concerto, No. 2, and in three solo pieces of his composition, at this day's Crystal Palace concert. He will also conduct his 'Ocean' Symphony and extracts from his last opera, the 'Maccabees.'

THE next oratorio performed by the Sacred Harmonic Society will be Sir Michael Costa's 'El,' next Friday (April 27th).

THE opening of Her Majesty's Theatre will take place next Saturday (April 28th), with Verdi's 'Il Ballo.' After the revival of Cherubini's 'Medea' the 'Armida' of Gluck will be produced.

THE second concert of the Bach Choir will be given on the 25th inst.

MR. HALLE has issued his programme of pianoforte recitals for this season, which will be expanded to classical chamber concerts, at which Beethoven's Trios for Piano, Violin, and Violoncello will be included. Madame Norman Néruda and Herr Straus (violin) and Herr Frau Néruda (violincello) will co-operate.

AT the last organ performance by Sir Herbert Oakley, Mus. Doc., of the Edinburgh University Session, the programme comprised works by Bach, Handel, Hesse, Haydn, Mozart, Mendelssohn, and Kullak, besides the March from the oratorio, 'St. Polycarp,' by Sir G. Ouseley, Bart., the Oxford Professor of Music.

THE second pianoforte recital of Miss M. Cronin will be on the 26th inst.

THE rehearsals for the Wagner Festival in the Royal Albert Hall have commenced, under the direction of Mr. Dannreuther. There will be four rehearsals for the six concerts, the first of which will be on the 7th of May.

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THE Welsh papers contain glowing reports of the reception given to the pianist and composer, Mr. Brinley Richards, during his tour in the Principality to uphold the national music, the illustrations of which were given by Miss M. Williams and Miss L. Evans.

ORGAN recitals by competent players take place in the Royal Albert Hall every Saturday afternoon, at a very moderate tariff, which includes admission to the Horticultural Gardens, thus enabling the working classes to enjoy good music and fresh air.

M. OFFENBACH's 'Orphée aux Enfers' will be produced at the Alhambra Theatre, with the gorgeous *mise en scène* of the Paris Gaité.

OWING to the death of Mr. Land, the lovers of English glees and madrigals feared that there would be a cessation of the concerts illustrating our national music; but it appears the company will not be disbanded, but will sing during this season as heretofore. The members of the London Glee and Madrigal Union include Miss J. Wells, Messrs. T. Baxter, Montem Smith, W. Winn, and W. Coates.

It is gratifying to learn, for the sake of M. Carvalho, who, as a Musical Director in Paris, has done more for the lyric drama by revivals and the production of novelties than all the other European Impresarios together, that the 'Cinq-Mars' of M. Gounod is a great financial as well as artistic success. This production will be the salvation of the Salle Favart, so long under a cloud. The advantage of having leading characters understudied was signally proved one night last week, when, owing to the hoarseness of M. Dereims, his part of Cinq-Mars was undertaken by M. Stéphanne, whose character of De Thou was assigned to M. Dufriche. Mdlle. Fechter's Mignon gains ground.

The Paris *Ménestrel*, in noticing the farewell performance, at the Théâtre Italien, of Mdlle. Albani for her benefit, when she sang in the first acts of Bellini's 'Puritani' and 'Norma,' and in the third act of Signor Verdi's 'Rigoletto,' states that her re-engagement for next season was demanded, but that Mr. Gye, although he protested against the fabulous terms asked by lyric stars, was exacting in his conditions for the renewal of Mdlle. Albani's engagement in Paris. "Such is our present condition at the majority of our lyric theatres," adds the *Ménestrel*, "for the stars absorb everything." Our French contemporary should have added that M. Léon Escudier has secured Madame Patti for the season 1877-8 at such a salary as to render it imperative on him to keep down the terms of other artists.

M. MASSENET's 'Roi de Lahore' was promised at the National Grand Opera-house in Paris for last night (April 20th).

MADAME LAURA HARRIS-ZAGURY, who sang at Her Majesty's Theatre some seasons since, is engaged by M. Escudier to appear at the Salle Ventadour (Théâtre Italien). The lady sang recently at Turin in the 'Puritani' with great success. Her operas in Paris will be 'Lucia,' 'Sonnambula,' 'Rigoletto,' and 'Marta.' Mdlle. Borghi-Mamo met with much success as Leonora, in the 'Trovatore.'

THE eighteenth and last of the Conservatoire Concerts took place on Sunday, the 15th, under the direction of M. Deldevez. The programme included Beethoven's Symphony in A; the Overture, 'Sigurd,' by M. E. Reyer; two choral pieces—one from Rameau's 'Castor and Pollux,' the other a Morning and Evening Prayer without accompaniment, by Emilio del Cavaliere; and the Overture and other numbers from Mendelssohn's 'Midsummer Night's Dream.'

THE Parisian musical journals contain flattering notices of the pianoforte playing of the English artiste, Madame Arabella Goddard, at the Salle Pleyel-Wolff, of the Hungarian pianist, Madame Szavady (Mdlle. Clauss), at the Salle Pleyel, and of Signora Cognetti, the Italian artiste, at the

Salle Erard. The selection of works by the three performers was from the classical *répertoire*.

THE reminiscences of past glories of Italian Opera-houses were vivid at the concert of the once-famous Signora Frezzolini,—the sympathetic tenor, Signor Gardoni, and the artistic baritone, Signor Delle Sedie.

M. SAINT-SAËNS, who for twenty years has been organist of La Madeleine, in Paris, has resigned his post in order to have more time for composition, and to accept engagements in France and other countries as pianist.

THE death, in his eightieth year, of a well-known composer of comic operas in Italy, Vincenzo Fioravanti, is announced. Signor Boito's opera, 'Mefistofele,' has met with great success at Turin and Rome.

DRAMA

THE WEEK.

ST. JAMES'S.—'A New Way to Pay Old Debts,' a Play in Five Acts. By Massinger.

Two plays of Massinger still maintain a sort of hold upon the stage. Once at least within the memory of a middle-aged play-goer, 'The Fatal Dowry' has been produced in London, while 'A New Way to Pay Old Debts' has been given half a dozen times since the middle of the century. The latest revival of the play last named took place at the Haymarket, in October, 1861, during the short engagement

of Edwin Booth, and is remembered less on account of the impersonation of Sir Giles Overreach by that rather tumid tragedian, than because of Mr. Compton's masterly performance of Marrall. On the strength of the single character of Sir Giles Overreach it has been the fashion to rank Massinger above his fellow dramatists. Such pre-eminence is, however, undeserved. In that marvellous combination of poetry, passion, and imagination, which seems the special attribute of the Shakespearean drama, Massinger is inferior not only to master-spirits like Beaumont and Fletcher, Marlowe and Webster, but to such men as Heywood, Decker, or Ford. His works have, however, some special merits which commend them to the stage. Though rough and unfinished, his characters are largely drawn, his stories are interesting and sympathetic, and are educated with some knowledge of what is likely to please an audience, and his style is suited to the modern actor from the absence of those more delicate graces and subtler harmonies which distinguish the verse of poets of ample inspiration and puzzle actors into whose training, if they ever had any, knowledge of the requirements of verse has never entered.

The fact that Massinger occupies a secondary position among dramatists does not prevent him from having produced, in Sir Giles Overreach, a character almost unequalled in the opportunities it offers an actor. Except Garrick and Macready, every actor of note since the beginning of the last century has essayed it, and Bridges, Henderson, Cooke, Pope, both the Keans, Kemble, Vandenhoff, Elton, Brooke, Booth, and Mr. Phelps have in turns appeared in it. Kean's success in it was the most conspicuous he ever obtained. The picture of the house, with Byron fainting in the auditorium, Mrs. Glover fainting on the stage, Mrs. Horn weeping on a chair into which she had fallen, and Munden, so transfixed that he had to be dragged off the boards by the arms, absolutely

powerless to help himself, is the most striking that has ever been presented in a theatre. On the return from the theatre, Kean was questioned by his wife as to what Lord Essex had said concerning his performance. "Damn Lord Essex!" answered the excited tragedian; "the pit rose at me." In the conception of this character Massinger seems to have caught a breath of inspiration from Marlowe. Sir Giles Overreach is as implacable as Barabas and as daring as Faustus. He pursues his way to his end with a calm serenity of villainy perfectly diabolic. It is a mistake from the highest standpoint that the end is insignificant. The lust of Faustus for knowledge is in itself noble, though the means he takes to gratify it are unblest, and the crimes of Barabas, like the revenge of Shylock, find a certain element of mitigation in the fact that each in his feelings represents the result of centuries of wrong and oppression. Overreach, however, is bad from a species of innate love of tyrannizing over his fellows. Such men exist. They are seldom, however, content with an aim so modest as marrying their daughters to lords. Such an ambition is wholly unworthy of the man who walks on his way unperturbed by railing and outcry, and when asked if he is not frightened with the curses and imprecations of those he has ruined, answers—

Yes, as rocks are
When foamy billows split themselves against
Their flinty ribs; or, as the moon is moved,
When wolves, with hunger pined, howl at her brightness.

This defect, however, is felt only in reading the play or reflecting upon it, and does not detract seriously from the value of the character for the purposes of the actor. For the rest, Sir Giles Overreach is best painted in the description given of him by Furnace, who contrasts with the common practices of usurers his haughty carriage:—

To have a usurer that starves himself,
And wears a cloak of one-and-twenty years,
On a suit of fourteen groats, bought of the hangman,
To grow rich, and then purchase, is too common.
But this Sir Giles feeds high, keeps many servants,
Who must at his command do any outrage;
Rich in his habit, vast in his expenses;
Yet he to admiration still increases
In wealth and lordships.

A man of this calibre, who keeps in his pay, by ministering to his vices, a justice of the peace, to sanction all his deeds of rapine and to afford him opportunity for instant action, a man whom weapons cannot affright, who is ignorant of fear to the extent of not caring to hide his villainies, and who has the strength and courage of the trained warrior to back up the aggression of the pettifogger—who is, in fact, as the play says, a combination of the lion and the fox—will soon get so used to triumph over men of less energy and resolution that victory will seem to fight on his side. To such a one defeat appears an impossibility. When, accordingly, he finds, at the crowning instant of his life, the whole edifice of his grandeur melt away, and sees himself duped and befooled, there is small cause for marvel if the shock produces madness. At the moment when, regardless how many swords may pierce his own breast, he is ready to rush through all obstacles to glut his vengeance, the brain yields and the heart-strings crack, the arm, paralyzed, lets fall the innocuous sword, and a sudden qualm of conscience, the first he has

felt, comes upon him. He feels that orphans' tears glue the sword to the scabbard, and that widows undone by him arrest his arm. All this is finely conceived, and is susceptible of magnificent exposition.

Mr. Vezin's performance of *Sir Giles* is eminently thoughtful and capable. It does not reach grandeur, but it abounds in fine and intellectual touches. We fail to see the splendid vitality that triumphs over all obstacles and revels in the sense of power, but we see the resolute bad man, implacable in animosity and defiant in wrongdoing. The finest point is that in which the actor seeks to approach his daughter, whom he purposes to slay for her disobedience. This was finely conceived and finely executed. The whole performance is worthy of Mr. Vezin's reputation. Mr. Clayton acted with much force and dignity as *Wellborn*, and realized fully the character of the dissipated but loyal and manly gentleman. Mr. Flockton was powerful as *Marrall*, and Miss Kate Pattison made a favourable *début* as *Margaret*. The whole fun of the character of *Justice Greedy* is lost in consequence of the actor assuming a portly appearance. He should, in fact, as the text directs, be a thin and lanky personage. Miss Kate Field plays with intelligence and vivacity in the opening comediatta, 'Extremes,' and sings capitally. It is to be hoped, however, she will not persist in making prudish alterations in such innocent ballads as 'Coming thro' the Rye.' The plot of 'A New Way to Pay Old Debts' was, in part, suggested by Middleton's 'A Trick to Catch the Old One.'

Dramatic Gossip.

'THE LIAR' of Foote, compressed by Mr. Charles Mathews into two acts, and first produced ten years ago at the Olympic, has been given during the present week at the Opéra Comique, with Mr. Mathews in his former part of Young Wilding, Mr. Maclean as Old Wilding, Mr. Soutar as Papillon, Mr. Barnes as Sir James Elliott, and Miss Litton as Miss Grantham. 'Cool as a Cucumber' has also been played.

A SERIES of morning performances has commenced at the Aquarium Theatre with a representation of Mr. Byron's play of 'Cyril's Success.' 'The Inconstant' and 'The Good-Natured Man' are among the pieces which are in contemplation. Evening performances have, for the present, been suspended at this house.

ON Tuesday next, a series of performances of the dramas of Mr. Boucicault will commence at the Crystal Palace, under the direction of Mr. Wyndham. The pieces to be given consist of 'The Colleen Bawn,' 'The Corsican Brothers,' 'Arrah na Pogue,' 'Hunted Down,' and 'Faust and Marguerite.' During the past week, Mr. Albery's comedy of 'Two Roses,' and Mr. Taylor's play, 'The Ticket-of-Leave Man,' have been presented, the former piece being interpreted by Mr. James, Mr. Thorne, and the members of the Vaudeville Company, and the latter including among its exponents Mr. Henry Neville, Mr. John Clarke, and Miss Carlisle.

WE understand that the Globe Theatre will shortly pass into the hands of Mr. E. Righton.

A NEW "comedy-drama," by Mr. Hamilton Aidé, is underlined at the St. James's Theatre.

'THE DANISCHIEFFS' has been produced at the Opera-house, Melbourne, Mr. Lytton Sothern playing the part of Vladimir, and Miss Ada Ward that of the Countess.

AT a Matinée Littéraire et Musicale at the Porte-Saint-Martin, a one-act comedy of M. Guirard, entitled 'Volte-face!' was given by a com-

pany, including MM. Thiron, and Dupont-Vernon, Mlle. Broisat, and Mlle. Reichemberg. 'La Fleur de Tlemcen,' a one-act piece, extracted by M. Legouvé from 'Les Deux Héritages' of M. Prosper Mérimée, was also acted. 'Les Deux Héritages' is a three-act piece written by M. Mérimée to convince his friends that he did not possess the gift of *optique théâtrale*, and answering thoroughly its purpose. The one-act version is, however, a bright and successful piece, which will probably figure as a *lever de rideau* at the Théâtre Français.

RECENT novelties in Paris include 'Le Bibelot,' a one-act *vauville* of M. Ernest d'Herville, and 'Les Convictions de Papa,' a one-act comediatta of M. Gondinet, both produced at the Palais Royal. 'Les Mohicans de Paris' of MM. A. Dumas and Paul Bocage has been revived at the Théâtre du Château d'Eau.

NOTHING of dramatic interest is reported from Madrid, save one exception, which has proved moderately successful. This exception is a drama, entitled 'El Solitario de Yuste' ('The Recluse of Yuste'). The author, Señor Zapato, entitles it "an historical poem in two acts." The critics do not notice it favourably, while praising the poetic beauties of the drama, which appear considerable. The plot is undramatic and uninteresting, although turning upon the cloister life of Charles the Fifth. In addition to this, Señor Zapato is said to have taken liberties with history to render his poem dramatic.

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J. M. N.—We made no such promise and cannot do it.

MR. C. D. BELL, the author of 'Voices from the Lakes,' which we reviewed a fortnight ago, writes to us that his poem, 'A May Evening at Ambleside,' was in MS. a couple of years before Mr. Arnold's 'Thyrsis' was published. Of course, therefore, our remark that some of Mr. Bell's lines were an unconscious imitation of a passage in 'Thyrsis' was mistaken.

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